आ32/59A

Rāganidhi

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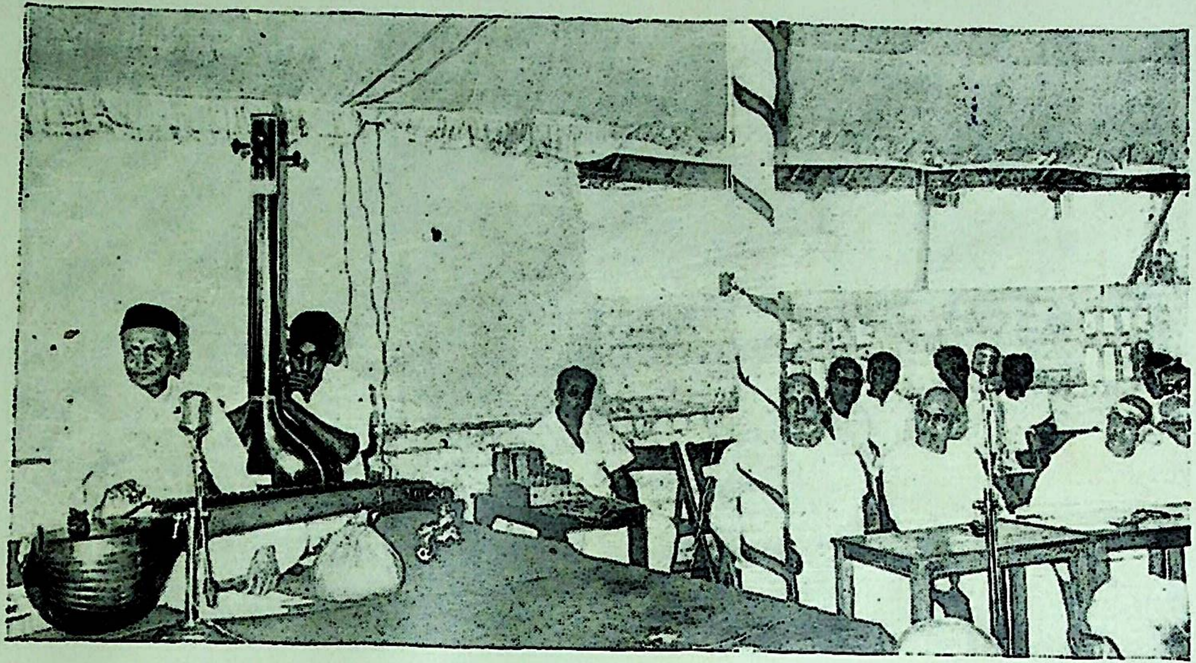
Vol. IV

आम्नाय-ग्रन्थालय,
भारतनिधि, भदैनी
वाराणसी-5

न्थालय
वाराणसी-५
59A

अ: 2/59A
आम्नाय-ग्रन्थालय,
भारतनिधि, करौंदी
वाराणसी-5

THE MADRAS MUSIC ACADEMY CONFERENCE 1963



The Author of Raganidhi demonstrating Karnatak and Hindustani Ragas

RAGANIDHI

A COMPARATIVE STUDY OF HINDUSTANI AND KARNATAK RAGAS

आम्नाय-ग्रन्थालय,
स्वरनिधि, कचौड़ी
वाराणसी-5

VOLUME IV
Q to Z
AND APPENDIX A to Z

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AIDED BY THE SANGEET NATAK AKADEMI
NEW DELHI

PUBLISHED BY
THE MUSIC ACADEMY, MADRAS
115–E, MOWBRAY'S ROAD, MADRAS–14

आम्नाय-ग्रन्थागार
[illegible], [illegible]
वाराणसी-5

First Published 1966

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MUSIC ACADEMY, MOWBRAY'S ROAD, MADRAS

Rupees [redacted] 12·50

PRINTED IN INDIA BY K. A. KORULA AT THE WESLEY PRESS, MYSORE

आम्नाय–ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

DEDICATED AS
A HUMBLE TOKEN OF GRATITUDE
TO ALL THOSE WHO HAVE INSPIRED,
APPRECIATED AND HELPED ME IN OFFERING
THIS SMALL CONTRIBUTION TO THE
CAUSE OF INDIAN MUSIC

Blessings from

HIS HOLINESS SHIVANANDAJI

"May the Blessings of the Lord rest on the noble work. May God bless you and all those who have helped you in the publication of this book. May all learn to increase their devotion to God through the singing of devotional bhajans and kirtans."

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AUTHOR'S NOTE

I feel happy that the Fourth Volume of Raganidhi is now ready for publication.

I have very humbly dedicated this Volume to those who inspired, appreciated and helped me in writing and publishing Raganidhi.

I offer my grateful thanks to music lovers, editors of newspapers and magazines in India and abroad who have appreciated my humble attempt in the comparative study of Hindustani and Karnatak ragas.

In this Volume nearly eighty ragas which were not included in the Volumes pertaining to them are published in the Appendix.

As new ragas are being coined and old ragas given new life in both Hindustani and Karnatak systems of music, it will become necessary to publish supplementary Volumes of Raganidhi from time to time. I am confident that the Music Academy, Madras, to whom I have great pleasure in parting with the copy right for all Volumes (I to IV) published already, will arrange for this.

I cannot adequately express my gratitude to Dr. V. Raghavan M.A., Ph.D. for the keen interest he has taken in me and the Raganidhi all these years.

I am grateful to the Madras Music Academy for nominating me as a Member of its Experts' Committee. I am proud of this honour. It has been a great pride and pleasure for me to participate in the Conferences of the Academy and give demonstrations before the Experts Committee's meetings of the Academy during the last seven years. I pray God that He may enable me to enjoy this great privilege for many more years. I wish the Music Academy and its management years of prosperity and utility.

I am under a deep debt of gratitude to the authors of books and journals which I have consulted while preparing Raganidhi.

My thanks are due to the Sangeet Natak Akademi, New Delhi for their aid towards the publication of the Raganidhi.

I thank Shri K. A. Korula, Superintendent, Wesley Press, Mysore for having printed Volume IV of Raganidhi quickly and neatly.

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Krishnamurtipuram
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B. SUBBA RAO

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

PUBLISHER'S NOTE

Volume II of the Raganidhi was brought out by the Academy in 1964 and Volume III in 1965. Keeping to our schedule we have been able to bring out the IVth and final Volume, on the eve of our 40th Conference, 1966. It is a matter of great gratification to the Academy and to myself that this important undertaking in the field of the comparative study and appreciation of the Ragas of the sister systems of Hindustani and Karnatic music has been successfully completed.

The history of this undertaking has been set forth in the Publisher's Note to Volume II. The Music Academy, Madras, desires to record its thanks to the Central Sangeet Natak Akademi for its grant of Rs 5,000 to cover part of the expenses of bringing out this large work and to the author Sri B. Subba Rao who, in addition to his labours on its compilation, has worked hard to see the Volumes through the Press. Owing to his advanced age and his desire to complete the work without any more delay, it has not been possible to make any additions and alterations that may be necessary either to fill up any gaps that may remain or to make the treatment fuller. The Academy hopes to bring out a supplementary volume some time later. The Academy would appeal to musicians and scholars in the field of Hindustani and Karnatic music to convey to them their suggestions and additional material for incorporation in such a supplementary volume.

It had been a source of great pleasure and satisfaction to me, who have been engaged in bringing out different kinds of scholarly works in the Music Academy, Madras, to have taken up this work in the field of Hindustani-Karnatic comparative study. It should certainly have been a work of far greater pleasure for the author Sri B. Subba Rao whose interest in the art has been so consuming and continuous that despite his pre-occupations with his official duties as an Agricultural Department Officer, he has pursued the study and practice of music with enthusiasm and knowledge for over half a century. In fact the whole family of Sri Subba Rao is marked by this passion for music and its practice, vocal and instrumental.

Sri Subba Rao (born, 1894) imbibed his love of music from his own parents and very early in life started learning both vocal and instrumental music. He had attained a proficiency adequate for accompanying vocalists and giving independent recitals and the All-India Radio had invited him to be a Member of their Advisory Board for Music and the Programmes Advisory Committee and the Panels of Judges of Hindustani Music competitions for a number of years. While in service in Nagpur, he was connected with the University of Nagpur and its Music Department and had delivered many lectures on Hindustani and Karnatic systems. In addition to this he had tried his hand also in the art of composition of pieces like Lakshana Gitas, Kritis and Khyals and had improvised a stringed instrument called Chitravati Vina which can be used as both Veena and Gottuvadyam of South or its North Indian counterpart the Vichitra Veena. But it may be said that the *magnum opus* of Sri B. Subba Rao is the Raganidhi in which his knowledge of the two systems, of theory and practice and of vocal and instrumental music have all been completely and most fruitfully utilised.

The Music Academy, Madras, expressed its appreciation of his contribution not only by nominating him to their Experts' Committee, but also by deciding to give him a Special Award of Distinction in appreciation of his services to the cause of music at the Sadas of the 40th Conference.

Music Academy
Madras
18th December, 1966

V. Raghavan

SIGNS AND ABBREVIATIONS USED

Hindustani—H Karnatak—K

Seven svaras are represented as under :

Shadja—Sa—स.
Rishabha—Ri—रि.
Gandhara—Ga—ग.
Madhyama—Ma—म.
Panchama—Pa—प.
Dhaivata—Dh—ध.
Nishada—Ni—नि.

Mandra Saptak Svaras.

नि़ ध़ प़ म़ ग़ रि़ स़ (A dot below each svara).

Madhya Saptak Svaras.

स रि ग म प ध नि (No dot).

Tara Saptak Svaras.

सं रिं गं मं पं धं निं (A dot above each svara).

Komal stands for European Flat or Karnatak Taggu. Sign used is a slant stroke below each svara as रि् ग् ध् नि्.

Tivra stands for European Sharp or Karnatak Hetchu. There is no stroke or any other sign रि ग ध नि (Plain).

Suddha or Komal Ma of Hindustani—No sign (Plain)—म.

Prati or Tivra Ma of Hindustani—Vertical stroke on top of the note—म॑.

Three varieties of Rishabha, Gandhara, Dhaivata and Nishada and two varieties of Madhyama according to Karnatak.

Ri_1 - Ri_2 - Ri_3 - Ga_1 - Ga_2 - Ga_3 - Ma_1 - Ma_2 - Dh_1 - Dh_2 - Dh_3 - Ni_1 - Ni_2 - Ni_3.

ra - ri - ru - ga - gi - gu - ma - mi - dha - dhi - dhu - na - ni - nu.

Kan or Grace Note placed on the left top of note—म ग् - ग् रि - ग नि etc.

Elongation of svaras indicated by a ऽ as in म ऽ रि ऽ ग ऽ.

Meend—Indicated by a curved line above the svaras included in the meend—स म रि - प रि etc.

Halt—Indicated by a dash—म - ग - प ग - etc.

NOMENCLATURE OF SVARAS OR NOTES

In Bharatiya Sangeet, excepting the two svaras Sa and Pa, the other five svaras have, broadly speaking, two variations each—the lower pitched and the higher pitched. In Hindustani the terms Komal and Tivra are used to indicate these. In Karnatak the terms Taggu and Hetchu are used to indicate these Flats and Sharps used in Western Music for the same purpose. In Karnatak however these Taggu and Hetchu svaras have other names as well. There are therefore twelve notes or svaras (2+5×2=12) in an Octave. One thing to be remembered is that in Bharatiya Sangeet the Shadja or Sa which is taken to be the Base Note or Adhara Shruti is not a note of constant pitch unlike the 'C' of European Music which is a pitch of a fixed number of vibrations per second. Generally it is 240 V. S. The pitch of Sa chosen varies within wide limits depending upon the voice or the chief instrument in a concert. Hence the remaining eleven notes of the Octave vary in their vibrational values according to that of the Adhara Shruti (Shadja) as they are all relative and not fixed.

In Hindustani sangeet signs used according to Bhatkande's system which is the one mostly in vogue are a downward slant (﹨) to indicate the lower pitched (Komal, Taggu or Flat) notes of Ri, Ga, Dh and Ni. In the case of Ma however a vertical bar (|) is used to indicate the higher note (Tivra, Hetchu or Sharp). The downward slant or tail for Komal svaras is used below the svaras Ri, Ga, Dh and Ni as रि॒ ग॒ ध॒ नि॒. The vertical bar for Tivra Ma is used above the svara as म॑. Sa and Pa have no signs. Hence the twelve notes in Hindustani are represented by

स रि॒ रि ग॒ ग म म॑ प ध॒ ध नि॒ नि.

In Karnatak the signs given for these are, ध$_3$
रि$_3$
स - रि$_1$ - रि$_2$ - ग$_2$ - ग$_3$ - म$_1$ - म$_2$ - प - ध$_1$ - ध$_2$ - नि$_2$ - नि$_3$.
ग$_1$ नि$_1$

In the above ग$_1$ and नि$_1$ are not found but contrary to expectation ग$_3$ and नि$_3$ are found. It happens to be like this. In Karnatak, रि$_2$ (Tivra Ri - रि) goes upto the pitch or position of ग$_2$ (Komal Ga - ग॒) and becomes Ri$_3$. Dh$_2$ (Tivra Dh - ध)

goes upto Ni$_2$ (Komal Ni - नि्) and becomes Dh$_3$. Similarly Ga$_2$ (Komal Ga - ग्) comes down to the pitch of Ri$_2$ (Tivra Ri - रि) and becomes ग$_1$ and Ni$_2$ (Komal Ni - नि्) comes down to the pitch of Dh$_2$ (Tivra Dh - ध) and becomes नि$_1$.

In the above process twelve svaras of Hindustani become sixteen of Karnatak by each of the svaras Ri, Ga, Dh and Ni getting a third status although there is really no change in the pitches of the twelve svaras. These are explained in the accompanying charts.

To those who are acquainted only with Hindustani system the names and sthanas (positions) of the sixteen svaras of Karnatak is no doubt a little confusing. For instance to maintain the pitch at Tivra Ri (रि) and utter it as Ga (Ga$_1$ or Suddha Ga) is a problem. The svara group of स रि$_1$ ग$_1$ म$_2$ of South in which Suddha Ga occurs will only be rendered by the Hindustani musicians as स रि् रि म॑. Similarly स रि$_3$ ग$_2$ म would be स ग् ग म.

The adjective Suddha stands for different things in the two systems. In Hindustani the Suddha svaras are those which are used in the Bilaval That. This corresponds to Melakarta Dheerasankarabharana of Karnatak. They are,

स - रि - ग - म - प - ध - नि
(Tivra)—(Tivra)—(Komal) (Tivra)—(Tivra)

According to Karnatak, the notation for equivalent notes, are,

स - रि$_2$ - ग$_3$ - म$_1$ - प - ध$_2$ - नि$_3$.

The Suddha svaras of Karnatak are those which are found in its Melakarta Kanakangi. They are,

स - रि$_1$ - ग$_1$ - म$_1$ - प - ध$_1$ - नि$_1$.
(ra)—(ga)—(ma) (dha)—(ṇa)

According to Hindustani notation the equivalent notes are,

स - रि् - रि - म - प - ध् - ध.

Ten Thats of Hindustani Sangeet and the ten corresponding Karnatak Melakartas

Serial No.	Hindustani That	Svaras used	Corresponding Karnatak Melakarta	M.K. No. in the 72 Melakarta Scheme	Svaras used
1.	Kalyan or Yaman	स रि ग म॑ प ध नि	Mechakalyani	65.	स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_3$
2.	Bilaval	स रि ग म प ध नि	Dheerasankarabharana	29.	स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$
3.	Khamaj	स रि ग म प ध नि॒	Harikambhoji	28.	स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_2$
4.	Bhairav	स रि॒ ग म प ध॒ नि	Mayamalavagaula	15.	स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_3$
5.	Poorvi	स रि॒ ग म॑ प ध॒ नि	Kamavardhini	51.	स रि$_1$ ग$_3$ म$_2$ प ध$_1$ नि$_3$
6.	Marwa	स रि॒ ग म॑ प ध नि	Gamanashrama	53.	स रि$_1$ ग$_3$ म$_2$ प ध$_2$ नि$_3$
7.	Kafi	स रि ग॒ म प ध नि॒	Kharaharapriya	22.	स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$
8.	Asavari	स रि ग॒ म प ध॒ नि॒	Natabhairavi	20.	स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$
9.	Todi	स रि॒ ग॒ म॑ प ध॒ नि	Subhapantuvarali	45.	स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_3$
10.	Bhairavi	स रि॒ ग॒ म प ध॒ नि॒	Hanumatodi	8.	स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_2$

Varieties of svaras used in Hindustani and Karnatak systems

(Twelve svaras of Hindustani and sixteen of Karnatak)

No.	Svara	HINDUSTANI		KARNATAK			Fixed svaras. Four extra svaras of Karnatak
		Name of variety	Sign	Name of variety	Signs		
1.	Shadja	Shadja	स	Shadja	स	Sa	Adhara Shruti–Base Note. No variation
2.	Rishabha (Rishab)	Komal Ri	रि॒	Suddha Rishabha	रि$_1$	ra	
3.	,,	Tivra or Suddha Ri	रि	Chatusruti Rishabha	रि$_2$	ri	This becomes also Suddha Ga of South—Ga$_1$ or ga
4.	Gandhara	Komal Ga	ग॒	Sadharana Gandhara	ग$_2$	gi	This becomes also Shatsruti Ri of South—Ri$_3$ or ru
5.	,,	Tivra or Suddha Ga	ग	Antara Gandhara	ग$_3$	gu	
6.	Madhyama	Komal or Suddha Ma	म	Suddha Madhyama	म$_1$	ma	
7.	,,	Prati or Tivra Ma	म॑	Prati Madhyama	म$_2$	mi	
8.	Panchama	Panchama	प	Panchama	प	Pa	No variation
9.	Dhaivata	Komal Dh	ध॒	Suddha Dhaivata	ध$_1$	dha	
10.	,,	Tivra or Suddha Dh	ध	Chatusruti Dhaivata	ध$_2$	dhi	This becomes also Suddha Ni of South—Ni$_1$ or na
11.	Nishada (Nikhad)	Komal Ni	नि॒	Kaisiki Nishada	नि$_2$	ni	This becomes also Shatsruti Dh of South—Dh$_3$ or dhu
12.	,,	Tivra or Suddha Ni	नि	Kakali Nishada	नि$_3$	nu	

Seventy-two Melakartas of Karnatak Sangeet

Chakra	M.K. No.	Shuddha Madhyama Ma$_1$-ma		Svaras used	Prati Madhyama Ma$_2$-mi		M.K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
Indu	1.	Kanakangi	Kanakambari	ra-ga-dha-na	Salagam	Sougandhini	37.	VII Rishi
	2.	Ratnangi	Phenadyuti	ra-ga-dha-ni	Jalarnavarm	Jaganmohana	38.	
	3.	Ganamurti	Ganasamavarali	ra-ga-dha-nu	Jhalavarali	Dhalivarali	39.	
	4.	Vanaspati	Bhanumati	ra-ga-dhi-ni	Navaneetam	Nabhomani	40.	
	5.	Manavati	Manoranjani	ra-ga-dhi-nu	Pavani	Kumbhini	41.	
	6.	Tanarupi	Tanukirti	ra-ga-dhu-nu	Raghupriya	Ravikriya	42.	
II Netra	7.	Senavati	Senagrani	ra-gi-dha-na	Gavambodhi	Girvani	43.	VIII Vasu
	8.	Hanumatodi	Janatodi	ra-gi-dha-ni	Bhavapriya	Bhavani	44.	
	9.	Dhenuka	Dhuni Bhinnashadja	ra-gi-dha-nu	Subhapantuvarali	Shivapantuvarali	45.	
	10.	Natakapriya	Natabharana	ra-gi-dhi-ni	Shadvidhamargini	Sthavaraj	46.	
	11.	Kokilapriya	Kokilarava	ra-gi-dhi-nu	Suvarnangi	Souveera	47.	
	12.	Rupavati	Rupavali	ra-gi-dhu-nu	Divyamani	Jeevantini	48.	

	13.	Gayakapriya	Geyahejjujji	ra-gu-dha-na	Dhavalambari	Dhavalanga	49.	
	14.	Vakulabharana	Dhati Vasant Bhairavi	ra-gu-dha-ni	Namanarayani	Namadeshi	50.	
III	15.	Mayamalava-gaula	Mayamalava-gaula	ra-gu-dha-nu	Kamavardhini	Kashiramakriya	51.	IX
Agni	16.	Chakravaka	Toyavegavahini	ra-gu-dhi-ni	Ramapriya	Ramamanohari	52.	Brahma
	17.	Suryakanta	Chayavati	ra-gu-dhi-nu	Gamanashrama	Gamakapriya	53.	
	18.	Hatakambari	Jayasuddha Malavi	ra-gu-dhu-nu	Vishvambhari	Vamshavali	54.	
	19.	Jhankaradhvani	Jhankara-bhramari	ri-gi-dha-na	Shyamalangi	Shyamala	55.	
	20.	Natabhairavi	Nariritigaula	ri-gi-dha-ni	Shanmukhapriya	Chamara	56.	X
IV	21.	Keeravani	Kiranavali	ri-gi-dha-nu	Simhendra-madhyama	Sumadhyuti	57.	Disi
Veda	22.	Kharahara-priya	Sriraga	ri-gi-dhi-ni	Hemavati	Deshisimharava	58.	
	23.	Gaurimanohari	Gaurivelavarali	ri-gi-dhi-nu	Dharmavati	Dhamavati	59.	
	24.	Varunapriya	Veeravasanta	ri-gi-dhu-nu	Nitimati	Nishada	60.	

The Seventy-two Melakartas of Karnatak Sangeet

Chakra	M.K. No.	Suddha Madhyam Ma$_1$–ma		Svaras used	Prati Madhyama Ma$_2$–mi		M.K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
	1.	Kanakangi	Kanakambari	ra-ga-dha-na	Salagam	Sougandhini	37.	
I	2.	Ratnangi	Phenadyuti	ra-ga-dha-ni	Jalarnavarm	Jaganmohana	38.	VII
	3.	Ganamurti	Ganasamavarali	ra-ga-dha-nu	Jhalavarali	Dhalivarali	39.	
Indu	4.	Vanaspati	Bhanumati	ra-ga-dhi-ni	Navaneetam	Nabhomani	40.	Rishi
	5.	Manavati	Manoranjani	ra-ga-dhi-nu	Pavani	Kumbhini	41.	
	6.	Tanarupi	Tanukirti	ra-ga-dhu-nu	Raghupriya	Ravikriya	42.	
	7.	Senavati	Senagrani	ra-gi-dha-na	Gavambodhi	Girvani	43.	
	8.	Hanumatodi	Janatodi	ra-gi-dha-ni	Bhavapriya	Bhavani	44.	
II	9.	Dhenuka	Dhuni Bhinnashadja	ra-gi-dha-nu	Subhapantuvarali	Shivapantuvarali	45.	VIII
Netra	10.	Natakapriya	Natabharana	ra-gi-dhi-ni	Shadvidhamargini	Sthavaraj	46.	Vasu
	11.	Kokilapriya	Kokilarava	ra-gi-dhi-nu	Suvarnangi	Souveera	47.	
	12.	Rupavati	Rupavali	ra-gi-dhu-nu	Divyamani	Jeevantini	48.	

	13.	Gayakapriya	Geyahejjujji	ra-gu-dha-na	Dhavalambari	Dhavalanga	49.	
	14.	Vakulabharana	Dhati Vasant Bhairavi	ra-gu-dha-ni	Namanarayani	Namadeshi	50.	
III	15.	Mayamalava-gaula	Mayamalava-gaula	ra-gu-dha-nu	Kamavardhini	Kashiramakriya	51.	IX
Agni	16.	Chakravaka	Toyavegavahini	ra-gu-dhi-ni	Ramapriya	Ramamanohari	52.	Brahma
	17.	Suryakanta	Chayavati	ra-gu-dhi-nu	Gamanashrama	Gamakapriya	53.	
	18.	Hatakambari	Jayasuddha Malavi	ra-gu-dhu-nu	Vishvambhari	Vamshavali	54.	
	19.	Jhankaradhvani	Jhankara-bhramari	ri-gi-dha-na	Shyamalangi	Shyamala	55.	
	20.	Natabhairavi	Nariritigaula	ri-gi-dha-ni	Shanmukhapriya	Chamara	56.	X
IV	21.	Keeravani	Kiranavali	ri-gi-dha-nu	Simhendra-madhyama	Sumadhyuti	57.	Disi
Veda	22.	Kharahara-priya	Sriraga	ri-gi-dhi-ni	Hemavati	Deshisimharava	58.	
	23.	Gaurimanohari	Gaurivelavarali	ri-gi-dhi-nu	Dharmavati	Dhamavati	59.	
	24.	Varunapriya	Veeravasanta	ri-gi-dhu-nu	Nitimati	Nishada	60.	

The Seventy-two Melakartas of Karnatak Sangeet (*Cont.*)

Chakra	M.K. No.	Suddha Madhyama M$_1$-ma		Svaras used	Prati Madhyama Ma$_2$-mi		M.K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
V Bana	25.	Mararanjani	Sharavati	ri-gu-dha-na	Kantamani	Kunthala	61.	XI Rudra
	26.	Charukesi	Tarangini	ri-gu-dha-ni	Rishabhapriya	Ratipriya	62.	
	27.	Sarasangi	Sourasena	ri-gu-dha-nu	Latangi	Geetapriya	63.	
	28.	Harikambhoji	Harikedara-gaula	ri-gu-dhi-ni	Vachaspati	Bhushavati	64.	
	29.	Dheerasankara-bharana	Dheerasankara-bharana	ri-gu-dhi-nu	Mechakalyani	Shantakalyani	65.	
	30.	Naganandini	Nagabharana	ri-gu-dhu-nu	Chitrambari	Chaturangini	66.	
VI Rutu	31.	Yagapriya	Kalavati	ru-gu-dha-na	Sucharitra	Santanamanjari	67.	XII Aditya
	32.	Ragavardhini	Ragachudamani	ru-gu-dha-ni	Jyotisvaroopini	Jyotiragam	68.	
	33.	Gangeyabhu-shini	Gangatarangini	ru-gu-dha-nu	Dhatuvardhani	Dhautapan-chama	69.	
	34.	Vagadhishvari	Bhogachayanata	ru-gu-dhi-ni	Nasikabhushani	Nasamani	70.	
	35.	Sulini	Sailadeshakshi	ru-gu-dhi-nu	Kosalam	Kusumakara	71.	
	36.	Chalanata	Chalanata	ru-gu-dhu-nu	Rasikapriya	Rasamanjari	72.	

Chart indicating how twelve svaras of Hindustani become sixteen of Karnatak

		↑→ Shatsruti Ri (K) Ri$_3$ = ru			
Sa (H and K)	Komal रि॒ (H)	Tivra रि (H)	Komal ग॒ (H)	Tivra ग (H)	Suddha म (H)
Adhara Shruti or Base Note	Ri (Flat) Ri$_1$ ra Suddha Ri (K)	Ri (Sharp) Ri$_2$ ri Chatusruti Ri (K)	Ga (Flat) Ga$_2$ gi Sadharana Ga (K)	Ga (Sharp) Ga$_3$ gu Antara Ga (K)	Ma (Flat) Ma$_1$ ma Suddha Ma (K)
		Suddha Ga (K) Ga$_1$ = ga ←↓			

			↑→ Shatsruti Dh (K) Dh$_3$ = dhu		
Prati म (H)		Komal ध॒ (H)	Tivra ध (H)	Komal नि॒ (H)	Tivra नि (H)
Ma (Sharp) Ma$_2$ mi Prati Ma (K)	- प - Pa	Dha (Flat) Dh$_1$ dha Suddha Dh (K)	Dha (Sharp) Dh$_2$ dhi Chatusruti Dh (K)	Ni (Flat) Ni$_2$ ni Kaisiki Ni (K)	Ni (Sharp) Ni$_3$ nu Kakali Ni (K)
			Suddha Ni (K) Ni$_1$ = Na ←↓		

RAGACHUDAMANI

Hindustani

There is no Hindustani raga called Ragachudamani, nor one which resembles this rare Karnatak raga.

Karnatak

Ragachudamani is the old name for the 32nd Melakarta raga Ragavardhani (See Ragavardhani). Ragachudamani is a janya of the 32nd Melakarta, Ragavardhani (ru, gu, ma, dha, ni).

There are two types of Ragachudamani. Type 1 is Audava-Shadava. In aroha Dh and Ni are omitted and in avaroha Pa is not used. In avaroha there is a vakra sanchara. Aroha and avaroha of this type are:

स रि$_3$ ग$_3$ म$_1$ प सं — सं नि$_2$ ध$_1$ म$_1$ रि$_3$ ग$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are,

स ग् ग म प सं — सं नि् ध् म ग् ग स.

Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) of Karnatak.

Type 2 of Ragachudamani is Shadava—Shadava with vakra sanchara in aroha. In aroha Dh is omitted and in avaroha Ga is not used. Aroha and avaroha of this type are,

स म$_1$ रि$_3$ ग$_3$ म$_1$ प नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_1$ रि$_3$ स.

According to Hindustani notation they are,

स म ग् ग म प नि् सं — सं नि् ध् प म ग् स.

A composition in the Shadava—Shadava type of Ragachudamani is:

Shweta Ganapatim (Sanskrit)—Triputa Tala
—Muttuswamy Dikshitar.

RAGAPANJARAMU

Hindustani

There is no Hindustani raga called Ragapanjaramu. Raga Pulindika having the following aroha and avaroha resembles Ragapanjaramu of Karnatak sangeet.

ऩि् रि—स रि म—ध नि् सं—सं नि् ध म रि स.

In Pulindika Ga and Pa are not used. Avaroha has the same svaras as Ragapanjaramu (See Pulindika).

Raga Sorat also resembles Ragapanjaramu in avaroha. In aroha Dh is not used in Sorat (See Sorat).

Karnatak

Ragapanjaramu is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Jati of this raga is Shadava—Audava. Ga is not used in aroha. In avaroha Pa and Ga are omitted. Aroha and avaroha of this raga are,

स रि$_2$ म$_1$ प ध$_2$ नि$_2$ ध$_2$ सं—सं नि$_2$ ध$_2$ म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि म प ध नि् ध सं—सं नि् ध म रि स.

This is not a popular raga. The following composition is occasionally heard.

Sarvabhauma Saketa (Telugu)—Deshadi Tala—Tyagaraja. Karnatak raga Andolika, derived from 28th Melakarta Harikambhoji resembles this raga. In Andolika Dh is not used in aroha.

स रि म प नि् सं—सं नि् ध म रि स (See Andolika).

RAGAVARDHANI

Hindustani

There is no Hindustani raga called Ragavardhani, nor one which resembles this Karnatak raga.

Karnatak

Ragavardhani is Melakarta No. 32 (ru, gu, ma, dha, ni) of Karnatak sangeet. It is called Ragachudamani by Dikshitar school. Aroha and avaroha of this Sampoorna—Sampoorna raga are,

स रि$_3$ ग$_3$ म$_1$ प ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

ओडवौडव (i) ट नी
(ii) ट नी
(iii) ट Both

स ग् ग म प ध् नि् सं—सं नि् ध् प म ग ग् स.

In the above Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) of South.

Ragavardhani is not a popular raga, nor is it an important Melakarta. Compositions in this raga are,

Mrityunjayam (Sanskrit)—Khandajati Triputa
—Jayachamaraja Wadiyar.

Gana Sudha Rasa Me Paramananda (Telugu)—Rupaka Tala
—Balamurali Krishna.

RAGESHREE or RAGESHVARI

Hindustani

This raga is popularly called Rageshree. It is a very pleasing raga. Rageshvari belongs to Khamaj That (Harikambhoji). Its jati is Audava-Shadava. Ri and Pa are omitted in aroha. In avaroha Pa is dropped. Aroha and avaroha of Rageshvari are,

स ग—म ध नि सं—सं नि् ध म ग रि स or सं नि ध म ग रि स
or सं नि॰ध नि् ध म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Komal Ma, Tivra Dh and both Komal and Tivra Ni. Only Tivra Ni is used in aroha. In one kind of avaroha only Komal Ni is used. In the second kind Tivra Ni is also used in a vakra sanchara as सं नि ध नि् ध म.

Sangati ध म is frequently used. Some musicians sing this raga with only Tivra Ni in both aroha and avaroha as shown in the aroha and avaroha. Pakad or Gunjan svara groups are रि स ऩि् ध़ ऩि स ग म. Vadi is Ga and Samvadi Ni. This raga is sung in the night. Even in aroha only Komal Ni may be used but it will sound like Bageshree. Moreover there is a raga Madhuradhwani in which only Komal Ni is used. All other svaras are like Rageshree (See Madhuradhwani).

Most popular type of Rageshree is the one in which only Tivra Ni is used.

Compositions in Rageshree are,

Prathama Sur Sadhe—Jhaptal (Madhya).

Bana Bana Koyaliya—Teental (Drut).

Hindustani ragas Madhuradhvani (Durga of Khamaj That), Bhinnashadja, Bageshree, and Suddha Sohoni resemble Rageshree.

Madhuradhwani (Durga of Khamaj That)—Only Komal Ni is used. Ri is not used (See Madhuradhwani).

Bhinnashadja—Only Tivra Ni is used. Ri is not used. (See Bhinnashadja).

Bageshree—Ga is Komal. Ni is also Komal in pure Bageshree (See Bageshree).

Suddha Sohoni—Ri is not used in aroha. In avaroha only Komal Ri is used. Ga and Dh are Tivra (See Suddha Sohoni).

There is a Hindustani raga called Rajeshwari and another called Radheswari. They are entirely different from Rageshree or Rageshvari.

Karnatak

There is no Karnatak raga called Rageshvari. Karnatak ragas Ravichandrika, Natakuranji and one type of Hindola have resemblance to Rageshvari of Hindustani sangeet.

Ravichandrika—Derived from the 28th Melakarta Harikambhoji (Khamaj That). Its aroha and avaroha are,

स रि ग म ध नि् ध सं—सं नि् ध म ग रि स.

Only Komal Ni is used (See Ravichandrika).

Natakuraṇji—Janya of Harikambhoji. The following aroha and avaroha are given for this raga.

1. स रि ग म ध नि् सं—
   सं नि् ध म ग स.

Only Komal Ni is used.

2. स रि् ग म नि् ध नि् प ध नि् सं—
सं नि् ध म ग म प म ग रि स.

Only Komal Ni used. Pa is also used.

Hindola :— स ग् म ध नि् सं—सं नि् ध म ग् स.

In this type of Hindola Dh is Tivra (Chatusruti Dh). Unlike Rageshree it has Komal Ga (ग्) (See Hindola).

RAGESHREE BAHAR

Hindustani

This recently introduced raga is a combination of the two popular night ragas Rageshree or Rageshwari and Bahar. Rageshree anga is more prominent in both poorvanga and uttaranga. Bahar anga is restricted to uttaranga only.

As Rageshree Chaya is more prominent Rageshree Bahar is included in Khamaj That (Harikambhoji). Its jati is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha are,

स ग म ध ग म—म प ग् म ध नि् सं—रिं नि सं ध नि् प—
म प ग म—म ध ग—रि ग म ग रि स

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. There are vakra sancharas in both aroha and avaroha. Vadi is Ma and Samvadi Sa. It is a night raga.

A popular composition in this raga is,

Nava Basant Aya—Jhaptal.

Karnatak

There is no Karnatak raga called Rageshree Bahar, nor one which resembles this newly introduced Hindustani raga.

RAGHUPRIYA

Hindustani

There is no Hindustanị raga called Raghupriya, nor one which resembles this Karnatak Melakarta raga.

Karnatak

Raghupriya is the 42nd Melakarta (ra, ga, mi, dhu, nu). This Melakarta is called Ravikriya by the Dikshitar school. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Raghupriya are,

स रि$_1$ ग$_1$ म$_2$ प ध$_3$ नि$_3$ सं—सं नि$_3$ ध$_3$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation they are,

स रि् रि म॑ प नि् नि सं—सं नि नि् प म॑ रि रि् स.

In the above, Tivra Ri (रि) and Komal Ni (नि्) represent Suddha Ga (ग$_1$) and Shatsruti Dh (ध$_3$) respectively of Karnatak system.

Raghupriya is not a popular raga. Compositions in this raga are,

Sadananda—Roopaka Tala—Kotisvara Iyer.
Khatilaka Vamshatilaka (Sanskrit)—Adi Tala
—Balamurali Krishna.

RAJA KALYAN

Hindustani

This rare raga belongs to Kalyan That (Mecha Kalyani). Its jati is Audava-Shadava. Ri and Pa are omitted in aroha. Pa is absent in avaroha. Aroha and avaroha of Raja Kalyan are,

ऩि स ग–म॑ ध म॑ ग–म॑ ध सं—सं-नि रिं नि धऽ म॑ ग-म॑ ग-रि स.

Svaras used are Tivra Ri, Antara Ga, Prati Ma, Tivra Dh and Tivra Ni. Pakad or diagnostic svara groups are,

ऩि रि ऩिऽ ध़ऽ म़॑ ग़-म़॑ ध़ सं-ऩि स ग-म॑-ग-रि स.

Vadi is Ga and Samvadi Ni. This raga is sung in the first prahara of night. In Raja Kalyan there are chayas of ragas Pooria and Maru Bihag as under.

Pooria ang—नि ध म॑ ग- म ध म॑ ग- म॑ ध सं. Use of Tivra Ri removes this chaya.

Maru Bihag ang—म॑-ग-रि-स or म॑ ध म॑-ग म॑ ग-रि ग रि-स.

Above angas of Pooria and Maru Bihag have to be introduced to give the raga Raja Kalyan its individuality.

In Mandra Sthayee, the following svaras are characteristic of this raga ऩि रि ऩि ध़ऽ-म़॑ ग़ऽ. This is a pleasing raga and deserves to be popularised. The following composition in this raga is available.

Raja Kalyana Ki Suna Sajani (Lakshanageet)
—Trital (Madhya)—J. D. Patki.

Raja Kalyan may be considered to be a Suddha Rishabha Pooria. Hindustani ragas Pooria, Maru Bihag and Marga Bihag resemble Raja Kalyan.

Pooria—Ri is Komal (See Pooria).

Maru Bihag—Komal Ma is also used in an isolated manner. Pa is used prominently (See Maru Bihag).

Marga Bihag—Pa is used (See Marga Bihag).

Karnatak

There is no Karnatak raga called Raja Kalyan. Nada Kalyani which is a recent introduction has some resemblance to Raja Kalyan of Hindustani. Aroha and avaroha of Nada Kalyani are,

स ग म॑ ध नि सं—सं नि ध म॑ ग म॑ रिऽ स (See Nada Kalyani).

RAJARAJESHVARI

Hindustani

There is no Hindustani raga called Rajarajeshvari. It resembles Hindustani raga Asavari very closely. Aroha and avaroha of Asavari are,

स-रि म प-ध्-सं-रिं नि् ध्-प-म ग्-रि स (See Asavari).

Karnatak

Rajarajeshvari is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Audava—Sampoorna. Ga and Ni are omitted in avaroha. Aroha and avaroha are,

स रि$_2$ म$_1$ प ध$_1$ सं—सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि म प ध् सं—सं नि् ध् प म ग् रि स

A composition in this raga is,

Jagadamba Neekemi Ne (Telugu)—Adi Tala.

Allied Karnatak ragas are Amritavahini, Natabhairavi and the Hindustani Asavari and Jeevanpuri ragas which are now popular in the South.

Amritavahini—Ni used in aroha. Pa not used in avaroha. (See Amritavahini).

Natabhairavi—Sampoorna-Sampoorna (See Natabhairavi).

Asavari (Hindustani)— Same aroha and avaroha as Rajarajeshvari (See Asavari).

Jeevanpuri (Hindustani) — Ni used in aroha (See Jeevanpuri).

RAJESHVARI

Hindustani

This is a rare raga which is being popularised by Shri J. D. Patki. This raga should be put under the 23rd Melakarta Gaurimanohari of Karnatak sangeet. There is no That corresponding to Gaurimanohari in Hindustani sangeet.

Jati of Rajeshvari is Audava-Audava. Ri and Dh are omitted in both aroha and avaroha. Aroha and avaroha of Rajeshvari are,

ऩि स- $^{\text{म}}$ग् म- $^{\text{म}}$ध-नि सं-सं नि ध-म ग्-म ग्ऽ स

Svaras used are Komal Ga, Suddha Ma, Tivra Dh and Tivra Ni. Pakad or diagnostic svara groups are,

म ध नि सं नि धऽ मऽ ग्-म ग्ऽ स.

Dh and Ni are important vishranti sthanas. Vadi is Ma and Samvadi Sa. This raga is sung during midnight. In this raga uttaranga consists of Bhinnashadja and poorvanga of Malakosh. Svara group म धऽ - नि सं also reminds one of raga Rageshvari. This is a pleasing raga and deserves to be popularised. Compositions in Rajeshwari are,

Bhora Bhayee Ghana Aye Na—Trital (Madhya)—J. D. Patki.
Aj Jage Mere Bhag—Ektal (Madhya)—J. D. Patki.

Hindustani ragas Chandrakauns, Malakauns, Bhinnashadja, Madhuradhwani (Durga of Khamaj That) and Rageshvari have resemblance to Rajeshvari.

Chandrakauns—Dh is Komal (See Chandrakauns).
Malakauns—All svaras are Komal (See Malakauns).
Bhinnashadja—Ga is Tivra (See Bhinnashadja).

Karnatak

There is no Karnatak raga called Rajeshvari.

Raga Kokiladeepaka which is a janya of the 23rd Melakarta Gaurimanohari has some resemblance to the raga Rajeshvari of Hindustani sangeet. Aroha and avaroha of Kokiladeepaka are,

स ग्‌ म ध नि सं—सं नि ध म ग्‌ रि स.

If Ri in avaroha of Kokiladeepaka is made weak or durbal then Kokiladeepaka will resemble Rajeshvari of Hindustani sangeet closely.

Kokiladeepaka is an interesting and pleasing raga but an unfamiliar one.

RAKTAHAMS

Hindustani

This is a rare raga belonging to Kafi That (Kharaharapriya).

TYPE I

Its jati is Audava-Audava. Ga and Ni are omitted in aroha. In avaroha Ga and Dh are not used. Aroha and avaroha of this type of Raktahams are,

स - रि - म प - ध सं—सं - नि्‌ - प - म - रि स.

The above aroha and avaroha have svaroops of Durga and Malhar respectively.

TYPE II

Another type of Raktahams has the following aroha and avaroha.

स-रि-म प-ध सं-सं रिं नि॒ ध-नि॒ प-म रि-ध़ स.

Its jati is Audava-Shadava. In aroha, as in type I, Ga and Ni are omitted. In avaroha only Ga is omitted. The second type of Raktahams has a better svaroop. Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and Komal Ni. Pakad or raga vachak svara groups are, रि म प ध सं-नि॒ ध-नि॒ प-म रि-ध़ स. Vadi is Ri and Samvadi Pa. This raga is sung during midday. In this there are chayas of ragas Durga and Malhar. This is a pleasing raga. A composition in this raga is,
Aye Aye Kanha—Rudrakalardha Tala of 11½ Matras.

Karnatak

There is no Karnatak raga called Raktahams, nor one which resembles this Hindustani raga. If Ni is not used in aroha of Devamanohari then the resulting raga will resemble Raktahams.

Devamanohari—स रि म प ध नि॒ सं-सं.नि॒ ध नि॒ प म रि स

(See Devamanohari).

RAMAMANOHARI

Hindustani

There is no Hindustani raga called Ramamanohari, nor one which resembles this Karnatak raga.

Karnatak

Ramamanohari is a janya of the 52nd Melakarta Ramapriya (ra, gu, mi, dhi, ni). There is difference of opinion regarding the jati of this raga. Some consider it to be Sampoorna-Sampoorna while the others consider it to be Audava-Shadava. Aroha and avaroha of these two types are, Sampoorna-Sampoorna Type,

स रि$_1$ ग$_3$ म$_2$ प ध$_2$ नि$_2$ ध$_2$ सं—सं नि$_2$ ध$_2$ प म$_2$ ग$_3$ रि$_1$ स.

Audava-Shadava Type—In aroha Ri and Dh are omitted. In avaroha Ri is not used.

स ग$_3$ म$_2$ प नि$_2$ सं—सं नि$_2$ ध$_2$ प म$_2$ ग$_3$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are Sampoorna-Sampoorna,

स रि् ग म॑ प ध नि् ध सं—सं नि् ध प म॑ ग रि् स.

There is a vakra sanchara in aroha.

Audava-Shadava,

स ग म॑ प नि सं—सं नि् ध प म॑ ग स.

Type I does not vary very much from the parent raga Ramapriya except that there is a vakra sanchara in aroha as ध नि् ध सं. It is considered by some that Ramamanohari was the old name for Ramapriya. This is not a commonly heard raga. The following compositions are available.

Smaramyaham Sada Rahum (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

Seeta Manohara (Telugu)—Adi Tala—Tyagaraja.

RAMAPRIYA

Hindustani

There is no Hindustani raga called Ramapriya, nor one which corresponds to or resembles this Karnatak Melakarta raga. This Melakarta is obtained by having Poorvi That for poorvang and Kafi That for uttarang as under.

Poorvi That — Kafi That
स रि् ग म॑ — प ध नि् सं

Aroha and avaroha of Ramapriya will be,

स रि् ग म॑ प ध नि् सं—सं नि् ध प म॑ ग रि् स.

This sounds like Ahir Bhairav with Prati Ma in place of Suddha Ma (See Ahir Bhairav).

Karnatak

Ramapriya is the 52nd Melakarta (ra, gu, mi, dhi, ni). It is called Ramamanohari by Dikshitar school. This Sampoorna-Sampoorna raga has the following aroha and avaroha.

स रि$_1$ ग$_3$ म$_2$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि् ग म॑ प ध नि् सं—सं नि् ध प म॑ ग रि् स.

This is a fairly popular raga. The following composition is a favourite one in this raga.

Korina Vara Mosagu (Telugu)—Rupaka Tala

—Patnam Subramanya Iyer.

The Sampoorna-Sampoorna type of Ramamanohari may resemble Ramapriya. But the Audava-Shadava type is quite different in svaroop.

RAMAVATI

Hindustani

There is no Hindustani raga called Ramavati. This raga is obtained by substituting Prati Ma in place of Suddha Ma in Durga of Bilaval That.

Durga (Bilaval That)—स रि म प ध सं—सं ध प म रि स

—(See Durga)

Ramavati—स रि म॑ प ध सं—सं ध प म॑ रि स.

Ramavati has some resemblance to Sarasvati which is also becoming popular in the North. Aroha and avaroha of Sarasvati are,

स - रि.म॑ प - नि् ध प - नि् ध सं - सं रिं नि् - ध प म॑ - रि म॑ प - रिऽ स

In Sarasvati Ni is used in both aroha and avaroha. In Ramavati Ni is not used at all (See Sarasvati).

Karnatak

Ramavati is not mentioned in many books on Karnatak Music. As this raga sounds like Sarasvati with Ni omitted it can be included among janya ragas of the 64 Melakarta Vachaspati (ri, gu, mi, dhi, ni). Jati of this raga is Audava-Audava. Ga and Ni are not used. Aroha and avaroha are,

स रि$_2$ म$_2$ प ध$_2$ सं—सं ध$_2$ प म$_2$ रि$_2$ स

Svaras used are Chatusruti Ri, Prati Ma and Chatusruti Dh. According to Hindustani notation the aroha and avaroha are,

स रि म॑ प ध सं—सं ध प म॑ रि स

Karnatak raga Sarasvati resembles Ramavati. Its aroha and avaroha are,

स रि म॑ प ध सं—सं नि् ध प म॑ रि स (See Sarasvati).

Ramavati is the Pratimadhyama counterpart of the Suddha Madhyama raga Suddha Saveri See (Suddha Saveri).

RAMDASI MALHAR

Hindustani

Ramdasi Malhar belongs to Kafi That (Kharaharapriya). There are four types of Ramdasi Malhar described by different authors. Ramdasi Malhar is said to have been composed by the famous musician Ramdas Naik of Gwalior whose name is mentioned in Aini Akbari.

TYPE I

Jati is Sampoorna-Sampoorna. Aroha and avaroha of this type are,

स रि प-ग म-प नि् नि सं or प नि् ध नि सं—

सं ध नि् म प-ध प म ग म-प $^{\text{म}}$ग् $^{\text{म}}$ग् म रि स ॥

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

Both Komal and Tivra Ni are used side by side in aroha and also separately. In avaroha only Komal Ni is used. Komal Ga is used only in avaroha at the end. Tivra Ga is used in aroha and also as shown in avaroha.

In avaroha svara group ध प म ग is uttered quickly and produces a particular effect which is characteristic of Ramdasi Malhar. Tivra Ga is kept prominent as रि प ग म - म प ग म.

Vadi is Ma and Samvadi Sa. Sangathis म रि and रि प are used. A composition in this type of Ramdasi Malhar is,

Terohi Chela More Karata—Ada Choutal (Vilambit).
Sakala Banahu Laye—Ektal (Vilambit).

TYPE II

Jati of this type is Sampoorna-Shadava. In avaroha Dh is not used. Aroha and avaroha of this type of Ramdasi Malhar are,

स रि प - $\overset{\text{म}}{}$ग म - प नि् नि सं or प नि् ध नि सं — सं नि् प -
म रि - रि प ग् म रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

In aroha only Tivra Ga is used. In avaroha only Komal Ga is used. In aroha both Komal and Tivra Ni are used side by side or separately. In avaroha only Komal Ni is used. Use of Tivra Ga is kept prominent as रि प ग म - म प ग म. Sangatis रि प and म रि are used. Vadi is Ma and Samvadi Sa. A composition in this type of Ramdasi Malhar is,

Ye So Khelana Na Doongi—Dhammar (Vilambit).

TYPE III

Jati of this type of Ramdasi Malhar is Shadava-Shadava. Ga is omitted in both aroha and avaroha. Arona and avaroha of this type are,

स रि म रि - प - नि् ध नि सं – सं नि् प - म रि स – रि स नि़् ध़ –
प़ ध़ नि़् - ध़ नि़ स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

TYPE IV

Jati of this type is Shadava-Shadava. In aroha Ga is not used. In avaroha Dh is not used. Aroha and avaroha of this type are,

स रि म रि - प - म प ध नि सं or म प नि् ध नि सं––
सं नि् प - म ग म - ग् ग् म रि स - नि़् ध़ नि़ स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Both Komal and Tivra Ni are used in aroha and avaroha. But they are not used side by side as in the first two types. Vadi is Ma and Samvadi Sa. Sangatis रि प and म रि are used.

Ramdasi Malhar (all types) are allied to other types of Malhars like Mia Malhar etc. (See other Malhars).

Karnatak

There is no Karnatak raga called Ramdasi Malhar, nor one which is allied to Ramdasi Malhar of Hindustani sangeet.

RAMKALI

Hindustani

Ramkali belongs to Bhairav That (Mayamalavagaula). There are three types of Ramkali.

TYPE I

In this type Ri and Ni are omitted in aroha. Its jati is Audava-Sampoorna. Aroha and avaroha are,

स ग - म प - ध् सं – सं नि ध् प - म॑ प ध् नि ध् प - ग - म रि् स.

TYPE II

This type is of Shadava-Sampoorna jati. In aroha Ri is omitted. Aroha and avaroha are,

स ग - म प - ध् नि सं — सं - नि ध् प - म॑प - ध् नि् ध प - ग - म रि् स.

This is a popular type.

TYPE III

Jati of this type is Sampoorna-Sampoorna. Aroha and avaroha are,

स - रि् ग म - प - ध् नि सं - सं - नि ध् प - म॑ प - ध् नि् ध प - म ग - म रि् स.

In all the three types svaras used are Komal Ri, Tivra Ga, Suddha Ma and Prati Ma, Komal Dh and Tivra Ni. In avaroha sometimes a touch of Komal Ni as ध् नि् ध् प is given.

Tivra Ma is used only in avaroha as म॑ प ध् नि ध् प. This is a feature of Ramkali. There is difference of opinion regarding the Vadi and Samvadi combinations. The following combinations are suggested,

Pa - Ri, Sa - Pa, Dh - Ga, and Pa - Sa.

Pakad or diagnostic svara groups are chiefly found in the avaroha. They are,

ध् प - म॑ प - ध् नि् ध् प - $^{\text{प}}$गं - म - $^{\text{म}}$ रि् स.

Ramkali is a morning raga. This is sung with Bhairav ang. To keep clear of Bhairav the following precautions are taken.

Svara group म ग रि् स is not used. ग म रि् स or म ग - रि् रि् स is used without meend. Slight use of Tivra Ma as म॑ प - ध् नि ध् प is frequently used. Sometimes slight touch of Komal Ni is made as in म॑ प - ध् नि् ध् प. When halt is made on Pa, a kan or a grace note of Prati Ma is given as म॑ प. Some musicians use both Ga in avaroha as ग म - प ग् - प रि् - स. This gives a touch of Hamsakankini to Ramkali. It is advisable to use only Tivra Ga.

Ramkali is a very popular raga. Compositions in this raga are,

Manchariya Mendi—Tilwada (Vilambit).

Sakhi Meri Manaki—Teen Tal (Drut).

Hindustani raga Bhairav is allied to Ramkali.

Bhairav—Tivra Ma is not frequently used although a very occasional touch of Tivra Ma is excused and relished.

Svara group मगरि॒ऽस is used with meend. Komal Ni is not used. (See Bhairav)

Karnatak

There is a Karnatak raga called Ramkali which is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Its jati is Audava-Sampoorna. Ma and Ni are omitted in aroha. Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. Aroha and avaroha of Ramkali of South are,

स रि$_1$ ग$_3$ प ध$_1$ सं — सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

According to Hindustani notation they are,

स रि॒ ग प ध॒ सं — सं नि ध॒ प म ग रि॒ स.

This sounds like a combination of Hindustani ragas Bibhas in aroha and Bhairav in avaroha. This is an interesting raga no doubt but it has no resemblance to raga Ramkali of Hindustani sangeet.

Ramkali is a rare raga. A composition in this raga is,

Rama Rama Kali Kalusha Virama (Sanskrit)—Rupaka Tala
—Subbarama Dikshitar.

RAMKALI TODI

Hindustani

Ramkali Todi is a combination of the two popular morning ragas Ramkali and Todi. Chief anga of Ramkali which differentiates it from Bhairav is the svara group म॑ प ध॒ नि॒ ध॒ प with

Prati Ma and Komal Ni which are not used in Bhairav. This Ramkali anga is introduced into Todi. In Todi, Komal Ni is not used.

Chalan of Ramkali Todi is,

स - रि् ग् - रि् स - ध़् नि़् ध़् प़ - ध़् ध़् - स - रि् ग् - म॑ प ध् नि् ध् प -
म॑ - ध् ध् - सं – गं् - रिं् - सं – नि् ध् प - म॑ प - ग् रि् - ग् रि् - स.

Svaras used are Komal Ri, Komal Ga, Prati Ma, Komal Dh and Komal Ni.

This is a morning raga. Compositions in this rare raga are,
Khwaja Bande Na Baja Tuma Ho—Ek Tal (Vilambit)
—Gulam Rasul.
Khwaja Bande Na Baja Sabke—Tri Tal—Gulam Rasul.

Karnatak

There is no Karnatak raga called Ramkali Todi, nor one which resembles this Hindustani raga.

RAMYAMUKHI

Hindustani

There is no Hindustani raga called Ramyamukhi. Raga Malakosh corresponds to the Karnatak raga Ramyamukhi. Malakosh has the following aroha and avaroha.

स ग् म ध् नि् सं — सं नि् ध् म ग् स. (See Malakosh)

In Karnatak, Ramyamukhi is at present known as Hindola. (See Hindola)

Karnatak

Ramyamukhi is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Jati of Ramyamukhi is Audava-Audava. Ri and Pa are not used. Aroha and avaroha of Ramyamukhi are,

स ग$_2$ म$_1$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग् म ध् नि् सं—सं नि् ध् म ग् स.

Svaras used in Ramyamukhi are the same as those in the raga Hindola. Regarding Hindola there has been a lot of controversy regarding the kind of Dh to be used. Some still think that Chatusruti Dh should be used. The Kriti "Manasuloni Marmamu" in Hindola is sung by some with Chatusruti Dh.

Ramyamukhi at present is called Hindola. Instead of having two kinds of Hindola, one with Suddha Dh and the other with Chatusruti Dh, it seems reasonable to retain the name of Ramyamukhi for the present day Hindola with Suddha Dh and call the one with Chatusruti Dh as Hindola.

RANJANI

Hindustani

This raga is also called Ragaranjani. It has been composed by Shri Baburao Kaslikar.

Ragaranjani belongs to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Ragaranjani are,

स ग म ध नि ध सं - रिं सं नि् ध प - म ग - म ग् - रि नि़ स

Svaras used are Tivra Ri, both Tivra and Komal Ga, Suddha Ma and both Komal and Tivra Ni and Tivra Dh. Pakad or Gunjan svara groups are,

ग म - ध नि् ध - सं - रिं नि् ध प - म ग - म ग् - रि नि़ स

Vadi is Ma. Samvadi is Sa. This raga is sung in the second prahara of night. Ragaranjani is sung with Kafi and Khamaj angas.

Tivra Ga and Tivra Ni are used in aroha. In avaroha both Komal and Tivra Ga are used. Only Komal Ni is used in avaroha. This is an unfamiliar raga. A composition in raga Ranjani or Ragaranjani is,

More Piyarava Ajahu Na Aye—Tri Tal (Madhya).

Karnatak

Karnatak raga Ranjani has no resemblance to the Hindustani raga Ranjani or Ragaranjani described above.

Ranjani of Karnatak sangeet has become popular during the last twenty years only. It belongs to the 59th Melakarta Dharmavati (ri, gi, mi, dhi, nu). Aroha and avaroha of this Audava-Audava raga are,

स रि$_2$ ग$_2$ म$_2$ ध$_2$ सं — सं नि$_3$ ध$_2$ म$_2$ ग$_2$ स.

Pa and Ni are omitted in aroha. In avaroha Pa and Ri are omitted. Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग॒ म॑ घ सं — सं नि ध म॑ ग॒ स.

This is a pleasing raga and is introduced while singing Ragamalika Shlokas. A popular composition in this raga is, Durmarga Charadhamula (Telugu)—Rupaka Tala—Tyagaraja.

RANJANKAUNS

Hindustani

Like many other ragas whose names end with "Kauns", Ranjankauns is also a modified form of Malakauns. In this raga both Komal and Tivra Dh are used. Other svaras are those found in Malakauns. Its jati is Audava-Audava. Ri and Pa are not used. Aroha and avaroha are,

स - ग॒ म - ध - नि॒ सं — सं नि॒ ध - नि॒ ध॒ म - ग॒ स

Svaras used are Komal Ga, Suddha Ma, both Komal and Tivra Dh and Komal Ni. Tivra Dh is used in aroha. In avaroha both Tivra and Komal Dh are used. Svara groups म ध नि॒ सं with Tivra Dh and ध नि॒ ध॒ म with both Tivra and Komal Dh have to be carefully used to give this raga its individuality.

Compositions in this new raga are,

Peera Mitata Nahi—Ek Tal (Vilambit)—Radhamohan Bandopadhyaya.

Kaise Mai Hari Darasan—Tri Tal (Madhya)—Radhamohan Bandopadhyaya.

Allied Hindustani ragas are Malakauns, Chandrakauns, Nabhkauns etc.

Karnatak

There is no Karnatak raga called Ranjankauns. There are two types of Karnatak raga Hindola. One type which is popular corresponds to Hindustani Malakauns. In the second type of Hindola Chatusruti Dh is used (Tivra Dh) in both aroha and avaroha. Ranjankauns is obtained by combining these two types of Hindola of South with Chatusruti Dh in aroha and Suddha Dh in avaroha (See Hindola).

RASACHANDRA

Hindustani

This is a rare raga. Except Prati Ma which is also used, the other svaras are all Suddha svaras. Jati of this raga is Audava-Audava. Pa and Ni are omitted in both aroha and avaroha. Ri although not absent is weak or "durbal" in aroha. Aroha and avaroha of Rasachandra are,

स रि ग - म म॑ - ध सं - सं ध - म॑ म - ग म रि स.

Pakad or Gunjan svara groups are,

म॑ ध म॑ सं ऽ ध म॑ - ग ऽ - म॑ ग ध ग - म॑ म - ग म रिऽस.

In this raga both Madhyams are used side by side as in raga Lalit. In avaroha vakra sancharas, म ग म रि स - ग म रिऽस - or म रिऽस are used.

Vadi is Ma and Samvadi Sa. Chief svara in this raga is the Vadi svara Komal Ma, and Ga is an important halting svara. This raga is sung with Bilaval anga. Bilaval anga is seen in the following groups of svaras.

सऽरि स - स रि ग - स रि स ग - म ग - म ग - म रि - म रिऽस.

The following svara groups are frequently used.

म॑ ध म॑ सं ऽ ध म॑ म - ग ऽ म॑ म - ध म॑ म.

In this raga meend should be given wherever possible. Compositions in Rasachandra raga are,

Jako Dhyavata Sura Muni—Ek Tal (Vilambit)—S. A. Mahadkar.
Naina Chalave Kisana Murari—Teen Tal (Drut)—J. D. Patki.

Hindustani raga Lalit has some resemblance to Rasachandra. Lalit—Ri is Komal. Some use Komal Dh. म ग रि॒ स is used and not ग म रि॒ स (See Lalit).

Karnatak

There is no Karnatak raga called Rasachandra nor one which resembles this rare Hindustani raga.

RASADEEP

Hindustani

Late, Pandit Shankar Rao Vyas popularised this rare raga. This raga is obtained by creating a chaya of raga Piloo in the raga Patadeep. This is done by elongating the Komal Ga and Tivra Ni which are used in Rasadeep in Poorvanga as under,

प़ नि़ स ग॒ऽ-म ग॒प म प ग॒ऽ-म ग रि स नि़ऽ-प़ नि़ स ग॒ रि स.

Vadi is Ga and Samvadi Ni. A composition in this raga is, Nayana Basi Moorata—Trital (Madhya)—Shankar Rao Vyas.

Karnatak

There is no Karnatak raga called Rasadeep, nor one which resembles this Hindustani raga.

RASALI or RASAVALI

Hindustani

There is no Hindustani raga called Rasali or Rasavali nor one which corresponds to or is closely allied to Rasali or Rasavali of Karnatak sangeet. This is an interesting raga and also a pleasing one. It can come under a group of ragas consisting of Ahir and Ahir Bhairav. Aroha and avaroha of Rasali are,

स रि॒ म प ध नि॒ सं—सं ध प म रि॒ स.

Svaras used are Komal Ri, Suddha Ma, Tivra Dh and Komal Ni.

Karnatak

Rasali or Rasavali belongs to the 4th Melakarta Vanaspati (ra, ga, ma, dhi, ni). Its jati is Shadava-Audava. Ga is omitted in aroha. In avaroha Ni and Ga are not used. Aroha and avaroha of raga Rasali are,

स रि$_1$ऽ म$_1$ प ध$_2$ नि$_2$ सं — सं ध$_2$ प म$_1$ रि$_1$ ऽ स.

Svaras used are Suddha Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि्ऽ म प ध नि् सं — सं ध प म रि्ऽ स.

Ri is elongated and svara group सं रिं्ऽ मं रिं्ऽ in Tara sthayee is very pleasing.

This is not a popular raga. It is no doubt a pleasing one and deserves to be popularised. The following composition is sometimes heard.

Aparadhamulu Norwa (Telugu)—Adi Tala—Tyagaraja.

RASARAJ

Hindustani

This raga has been composed by Shri Padmakar Barve. It is a combination of two morning ragas Desi and Alaiyya Bilaval. Angas of these two are found in Rasaraj. Aroha and avaroha of ragas Desi and Alaiyya Bilaval are,

Desi—स रि म प सं or स - रि म प ध - म प सं — सं प ध म प -
प रि ग् स रि नि़् स.

Alaiyya Bilaval—स - ग रि - ग प - ध नि सं — सं - ध नि् प -
म ग म रि - स.

Chalan of Rasaraj is as under,

स - नि़् रि - स - रि प - ग् - रि स रि - नि़् रि स ग रि - ग - म रि - स - नि़् रि स.

स रि म प - सं - गं मं रिं सं - पं गं् - मं रिं सं - मं रिं नि ध नि सं - मं गं् रिं - सं रिं - नि् सं - ध नि सं - ध प - म ग् - ग म रि - स रि नि़् रि स.

Svaras used in the above chalan of raga Rasaraj are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Vadi is Sa and Samvadi Pa. This raga is sung during the second prahara of the day. A composition in this raga is,

Kanhaiyya Mora Nadan—Jhap Tal (Vilambit)—Padmakar Barve.

Karnatak

There is no Karnatak raga called Rasaraj nor one which resembles Rasaraj of Hindustani sangeet.

RASARANJANI

Hindustani

This rare raga belongs to Bilaval That (Dheerasankarabharana). Its jati is Audava-Audava. Ga and Ri are omitted. Aroha and avaroha of Rasaranjani are,

स - रिं - म - धऽ नि सं — सं ऽ नि - धऽ म - धऽम रिऽस.

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or "raga vachak" svara groups are,

म धऽ नि सं — नि ध मऽ - रि ऽ स.

Vadi is Ma and samvadi Sa. This raga is sung during the last prahara of night.

Svara groups स रि मऽ - संऽ नि धऽम and धऽम रिऽ are very pleasing. This is a pleasing raga and deserves to be popularised.

Compositions in Rasaranjani are,

Balama Na Javo Ghar—Tri Tal (Madhya)—J. D. Patki.

Shubha Karma Karo Re Mana—Jhap Tal (Madhya) —S. A. Mahadkar.

Hindustani ragas Bhavani and Jaya Bhavani have some resemblance to Rasaranjini.

Bhavani—Ni is not used (See Bhavani).

Jaya Bhavani—Svara group ध़ ऩि् रि is prominent. Ni is Komal (See Jaya Bhavani).

Karnatak

There is no Karnatak raga called Rasaranjani, nor one which resembles this Hindustani raga. This can be introduced as a janya of Melakarta Dheerasankarabharana.

RASIA

Hindustani

We owe this raga to the well known Sitarist Pandit Ravi Shankar. It is a mixture of Pahadi and Yaman ragas. Aroha and avaroha of Rasia are,

स - ग - प - ध - नि - सं — सं - नि - ध - प - म॑ - ग - रि - स

Excepting Ma which is Tivra Ma (Prati Ma) all other svaras are Suddha svaras of Hindustani. Chalan of this raga is as under.

नि - सं ध - प - नि ध - म॑ - नि ध - प - ग रि - स रि - गऽ । ग - प - ध सं - रिं गं - रिं सं - ध ग - ग प - रि - स ॥

Halt on Ga as in स ऽ रि ग sounds beautiful. This raga is not yet popular among vocalists.

Karnatak

There is no Karnatak raga called Rasia, nor one which resembles this new Hindustani raga.

RASIKAPRIYA

Hindustani

There is no Hindustani raga called Rasikapriya, nor one which resembles this Karnatak raga.

Karnatak

Rasikapriya is the 72nd Melakarta (ru, gu, mi, dhu, nu). According to Dikshitar school this Melakarta is called Rasamanjari. This is a Sampoorna-Sampoorna raga. Its aroha and avaroha are,

स रि$_3$ ग$_3$ म$_2$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_2$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati Ḿa, Shatsruti Dh and Kakali Ni. According to Hindustani notation they are,

स ग् ग म॑ प नि् नि सं — सं नि नि् प म॑ ग ग् स.

In the above Komal Ni (नि्) represents Shatsruti Dh and Komal Ga (ग्) represents Shatsruti Ri of Karnatak sangeet. This is not a popular raga. The following compositions are available.

Arul Shaiyya (Tamil)—Adi Tala—Kotishwara Iyer.
Pavana Tanaya Palaya Mam (Sanskrit)—Jhampa Tala
—Balamuralikrishna.

RATIPATIPRIYA

Hindustani

There is no Hindustani raga called Ratipatipriya. It sounds like a combination of Shivaranjini and Dhani ragas. Poorvanga sounds like Shivaranjini and uttaranga like Dhani. Svaroops of Shivaranjini and Dhani ragas are as under,

Shivaranjini—स रि ग् प ध सं — सं ध प ग् रि स.

Dhani—स ग् म प नि् सं — सं नि् प म ग् स.

Ratipatipriya has the following aroha and avaroha,

स रि ग् प नि् सं — सं नि् प ग् रि स.

It is a pleasing raga and can be introduced among ragas of Kafi That.

Karnatak

Ratipatipriya is a janya of 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Its jati is Audava-Audava. Ma and Dh are not used in this raga. Aroha and avaroha of this raga are,

स रि$_2$ ग$_2$ प नि$_2$ सं — सं नि$_2$ प ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, and Kaisiki Ni. According to Hindustani notation the above aroha and avaroha are,

स रि ग् प नि् सं—सं नि् प ग् रि स.

This raga although a pleasing one is not a popular one. A composition in this raga is,

Adbhutamahiya (Tamil)—Shuddhananda Bharati.

A raga introduced some thirty years back by Shri Mysore Venkatagiriyappa under the name Sharadapriya has the same svaras in both aroha and avaroha as Ratipatipriya (See Sharadapriya).

Allied Karnatak raga is Pushpalatika.

Pushpalatika—Ma is used in both aroha and avaroha. (See Pushpalatika).

RATIPRIYA or RISHABHAPRIYA

Hindustani

There is no Hindustani raga called Ratipriya. Ratipriya or Rishabhapriya Melakarta of South is a combination of Kalyan and Asavari Thats in poorvanga and uttaranga respectively as under.

स रि ग म॑-प ध् नि् सं-सं नि् ध् प-म॑ ग रि स.

Karnatak

Ratipriya is the Dikshitars school name for the 62nd Melakarta Rishabhapriya (ri, gu, mi, dha, ni).

Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_2$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_2$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि ग म॑ प ध् नि् सं — सं नि् ध् प म॑ ग रि स.

A composition in Ratipriya is,

Marutipriyam Bhaktapriyam (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

RATNABHANU

Hindustani

There is no Hindustani raga called Ratnabhanu, nor one which resembles this rare Karnatak raga.

Karnatak

Ratnabhanu is derived from the 62nd Melakarta Rishabhapriya (ri, gu, mi, dha, ni). Its jati is Shadava-Sampoorna. In aroha Ga is not used. Aroha and avaroha of Ratnabhanu are,

स रि$_2$ म$_2$ प नि$_2$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_2$ ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि म॑ प नि॒ ध॒ नि॒ सं — सं नि॒ ध॒ प म॑ ग रि स.

Ratnabhanu is not a popular raga. The following composition in this raga is available.

Brovavela Yapudu (Telugu)—Adi Tala—Tiruvottiyur Tyagaraja.

RATNADEEP

Hindustani

This rare raga belongs to Marwa That (Gamanashrama). Its jati is Audava-Shadava. In aroha Ri and Dh are not used. In avaroha Ni is omitted. Aroha and avaroha are,

स ग - म॑ प - नि सं - सं ध - प म॑ - ग रि॒ स

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni. Vadi is Sa and Samvadi Pa. Halt on Ma as ग म ऽ - प नि प म॑ ऽ gives dignity to this raga. Pakad or diagnostic svara groups are,

नि स - ग म॑ ऽ - प नि प म॑ ऽ - ग रि॒ स.

There is chaya of Jetashree in this raga. In Jetashree Ni is used in avaroha. This is an evening raga. A composition in this raga is, Madhura Madhura Koyaliya Bole—Tri Tal.

Allied Hindustani ragas are Jetashree and Poorva Kalyan.

Jetashree—Dh is Komal. Ni is used in avaroha (See Jetashree).

Poorva Kalyan—Ni is used in both aroha and avaroha. Ri is used in aroha (See Poorva Kalyan).

Karnatak

There is no Karnatak raga called Ratnadeep. An allied Karnatak raga is Suddha Rasali which belongs to the 53rd Melakarta Gamanashrama (ra, gu, mi, dhi, nu). Its aroha and avaroha are,

स ग म॑ प ध सं—सं ध प म॑ ग रि॒ स

In Ratnadeep in aroha Ni is used and not Dh.

RATNAJYOTI

Hindustani

Ratnajyoti belongs to Khamaj That (Harikambhoji). Its jati is Audava-Audava. In aroha Ri and Dh are not used. In avaroha Ma and Pa are omitted. Aroha and avaroha are,

ऩि स - ग म - प नि सं—सं नि॒ - ध ग - रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Vadi and Samvadi are Ga and Ni respectively. This raga has Shringara rasa. It is sung during second prahara of night. A composition in this newly introduced raga is,

Kaise Javoo Piyarava Sang—Tri Tal—Yeshavant D. Bhatt.

In aroha there is chaya of Tilang mostly. Care has to be taken not to stray away into that raga. Avaroha has Rageshree chaya.

Karnatak

There is no Karnatak raga called Ratnajyoti, nor one which resembles this Hindustani raga.

RATNAKANTI

Hindustani

There is no Hindustani raga called Ratnakanti. If Tivra Ma is introduced in raga Hamsadhvani in both aroha and avaroha then raga Ratnakanti results (See Hamsadhvani). Aroha and avaroha of Ratnakanti are,

स रि ग म॑ प नि सं — सं नि प म॑ ग रि स.

Hindustani raga Malashree resembles Ratnakanti. In Malashree Ri is not used (See Malashree). Another Hindustani raga which resembles Ratnakanti is Hamsa Kalyan having the following sanchara,

स रि ग प नि सं — सं नि ध प म॑ ग रि स.

In aroha Ma and Dh are not used (See Hamsa Kalyan).

Karnatak

Ratnakanti is derived from the 63rd M. K. Latangi (ri, gu, mi, dha, nu). Jati of this is Shadava-Shadava. Dh is omitted in both aroha and avaroha. Aroha and avaroha of Ratnakanti are,

स रि$_2$ ग$_3$ म$_2$ प नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, and Kakali Ni. According to Hindustani notation the above aroha and avaroha are,

स रि ग म॑ प नि सं — सं नि प म॑ ग रि स.

If Prati Ma is introduced in both aroha and avaroha of raga Hamsadhvani then Ratnakanti is obtained (See Hamsadhvani).

Ratnakanti is not a popular raga but a pleasing one. The following composition in this raga is available.

Shreenathananu Chirabilichi (Telugu)—Adi Tala
—Tiruvottiyur Tyagaraja.

Karnatak ragas Hamsadhvani and one popular type of Amritavarshini resemble Ratnakanti.

Hamsadhvani—Ma is not used in either aroha and avaroha (See Hamsadhvani).

Amritavarshini—Ri is not used (See Amritavarshini).

RATNANGI

Hindustani

There is no Hindustani raga called Ratnangi, nor one which resembles this Karnatak raga. Its uttaranga resembles Hindustani Bhairavi.

Karnatak

Ratnangi is 2nd Melakarta (ra, ga, ma, dha, ni). Its old name is Phenadyuti. It is a Sampoorna-Sampoorna raga. Aroha and avaroha of Ratnangi are,

स रि$_1$ ग$_1$ म$_1$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि॒ रि म प ध॒ नि॒ सं — सं नि॒ ध॒ प म रि रि॒ स.

Tivra Ri (रि) represents Suddha Ga (ग$_1$) of Karnatak system. Compositions in this raga are,

Janani Ashrita (Sanskrit)—Rupaka Tala—Muthiah Bhagavathar.

Shri Gurum Chintayamyaham (Sanskrit)—Rupaka Tala —Balamuralikrishna.

RATNAVARALI or RATNAVARI

Hindustani

There is no Hindustani raga called Ratnavarali or Ratnavari, nor one which resembles this newly invented Karnatak raga. There is chaya of Bairagi Bhairav in the svara groups स रि॒ म प नि॒ and सं नि॒ प म रि॒ (See Bairagi Bhairav).

Karnatak

Ratnavarali or Ratnavari has been invented by Shri C. Rangiah. It is a janya of the 2nd Melakarta Ratnangi (ra, ga, ma, dha, ni). Its jati is Shadava-Shadava. In aroha Ga is not used and in avaroha Dh is dropped. There are vakra sancharas in both aroha and avaroha. Its aroha and avaroha are,

स रि$_1$ म$_1$ प नि$_2$ ध$_1$ सं — सं नि$_2$ प म$_1$ रि$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are,

स रि् म प नि् ध् सं — सं नि् प म रि् रि रि् स

In the above Tivra Ri (रि) represents Suddha Ga of Karnatak sangeet.

This is a new raga and has to gain popularity. A composition in this raga is,

Himadri Tanaye Pahi (Sanskrit)—Adi Tala—C. Rangiah.

In this raga there is chaya of Revati or Bairagi Bhairav (See Revati).

RAVICHANDRIKA

Hindustani

Ravichandrika of Hindustani sangeet is a rare raga belonging to Khamaj That (Harikambhoji). Its jati is Sampoorna-Shadava. In avaroha Pa is not used. Aroha and avaroha are,

स रि ग म प ध नि् सं — सं नि ध म ग रि स

Its aroha is Khamaj and avaroha Rageshree. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In aroha Komal Ni is used and in avaroha Tivra Ni.

Rageshree of Hindustani resembles Ravichandrika of Karnatak very closely. Aroha and avaroha of Rageshree or Rageshvari are,

स ग म ध नि सं - सं नि् ध म or सं नि ध नि् ध म - ग रि स

(See Rageshree).

Karnatak

Ravichandrika is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Shadava. Pa is omitted. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_1$ ध$_2$ नि$_2$ ध$_2$ सं — सं नि$_2$ ध$_2$ म ग$_3$ रि$_2$ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There is a vakra sanchara ध नि् ध सं in aroha. According to Hindustani notation the aroha and avaroha are,

स रि ग म ध नि् ध सं—सं नि् ध म ग रि स

Ravichandrika is a popular raga. The following composition is a favourite one.

Makelara Vicharamu (Telugu)—Adi Tala—Tyagaraja.

Karnatak ragas Natakuranji, Hamsavinodini, and Natanarayani are allied to Ravichandrika.

Natakuranji—Pa is used in some types (See Natakuranji).
Hamsavinodini—Kakali Ni is used (See Hamsavinodini).
Natanarayani—Pa is used in avaroha (See Natanarayani).

RAVIKRIYA

Hindustani

There is no raga called Ravikriya in Hindustani sangeet, nor one which resembles this Karnatak raga.

Karnatak

Ravikriya is the old name for the 42nd Melakarta Raghupriya (ra, ga, mi, dhu, nu). Janya raga Ravikriya is derived from the above Melakarta. Its jati is Sampoorna-Shadava. In avaroha Dh is omitted. In aroha there is a vakra sanchara. Aroha and avaroha of Ravikriya are,

स ग$_1$ रि$_1$ ग$_1$ म$_2$ प ध$_3$ नि$_2$ सं—सं नि$_3$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation the above aroha and avaroha are,

स रि रि् रि म॑ प नि् नि सं—सं नि प म॑ रि रि् स.

In above, Tivra Ri represents Suddha Ga (ग$_1$) and Komal Ni represents Shatsruti Dh (ध$_3$) of Karnatak system. A composition in this raga is,

Himagiri Kumari (Sanskrit)—Adi Tala—Muttuswamy Dikshitar.

RAYASA KANADA

Hindustani

This is a rare raga. It is a mixture of Kanada and Dhani ragas. Dhani anga is found in aroha and Kanada anga in avaroha. Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. In avaroha Dh is omitted. Aroha and avaroha of Rayasa Kanada are,

स - ग् ग् - म प - नि् प - सं सं - नि् रिं सं सं — सं सं - नि् म प - ग् ग् - म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and Komal Ni. Vadi is Sa and Samvadi Pa. Svara groups नि् प सं - नि् म प - ग् ग् - म रि स - नि् रिं सं सं sound beautiful in this raga. A composition in this raga is,
Sakhi Mora Shyamo—Jhap Tal (Madhya).

Hindustani raga Suha Kanada has great resemblance to Rayasa Kanada. It is very difficult to differentiate between them. In Rayasa Kanada the Dhani anga should be given prominence to.

Suha or Suha Kanada—नि् प सं is not used. म प सं is used. नि् म प is not used. नि् प म प is used (See Suha Kanada).

Dhani—नि् प सं is not used. प नि् सं is used. ग् म रि स is not used. ग रि ऩि् स is used. In pure Dhani Ri is not used. (See Dhani).

Karnatak

There is no raga called Rayasa Kanada in Karnatak sangeet, nor one which resembles Rayasa Kanada of Hindustani sangeet.

REWA

Hindustani

There are two types of raga Rewa. One is sung with Poorvi Ang and the other with Shree Ang.

Rewa (Poorvi Ang)

Rewa with Poorvi Ang belongs to Poorvi That (Kamavardhini). Its jati is Audava-Audava. Ni and Ma are omitted. Aroha and avaroha are,

स रि्-ग प-ध् सं—सं ध्-प ग-प ग-प ग रि् स.

Svaras used are Komal Ri, Tivra Ga and Komal Dh. Pakad or diagnostic svara groups are,

प ग-प ध् प ग-रि् ग-रि् स-ग रि् गऽ.

Vadi is Ga and Samvadi Dh. This is an evening raga. Halt on Ga frequently creates an evening raga effect. Svara groups which are used to create an evening effect are as under.

रि् ग-स रि् ग प ग-ग रि् ग प ग-प ध् ग-ध् ग-रि् ग-प रि् ग-रि् सऽ-रि् प गऽ etc.

The following details should be remembered.

1. Halt should not be made on Dh as that will create a morning effect.

2. Sa should be elongated and not Pa. Elongation of Pa creates a morning effect, while elongation of Sa creates an evening effect.

3. This is a Poorvanga raga. Sanchara should be more in mandra saptak.

This raga is considered to be an evening "jawab" of the morning raga Bibhas. They stand in the same relationship as Bhoop and Deshkar. Prakriti of this raga is "gambhira". A composition in this raga is,

Sanja Same Sukhakara—Sultal (Madhya).

Hindustani ragas Bibhas (Bhairav That) and Rewa with Shree Ang closely resemble Rewa with Poorvi Ang.

Bibhas (Bhairav That)—Vadi is Dh and Samvadi Ga. Pa is kept prominent. Sangati ग प is frequently used. (See Bibhas —Bhairav That).

Rewa (Shree Ang)—Vadi is Ri and Samvadi Pa. Use of double Ri as in Shree is employed (See Rewa with Shree Ang).

Rewa (Shree Ang)

Rewa with Shree Ang also belongs to Poorvi That (Kamavardhini). Its jati is Audava-Audava. Svaras which are omitted are Ma and Ni as in Rewa with Poorvi Ang. Aroha and avaroha of this type of Rewa are,

स - ग रि् - ग रि् - प ग प - ध् सं - सं ध् प - ग ग रि् - ग रि् - स.

Svaras used are Komal Ri, Tivra Ga, and Komal Dh. Pakad or Gunjan svara groups are,

ग रि् - ग रि् - ग रि् - प ग रि् - रि् स - ध़् प़ - स.

Vadi is Ri and Samvadi Pa. This is an evening raga. It is a poorvanga raga. In order to give it the Shree Anga use of double Ri as ग रि् ग रि् in Shree raga is employed. A composition in Rewa with Shree Ang is,

Logawa Charcha Kare—Tri Tal (Madhya)—S. N. Ratanjankar.

Hindustani ragas Rewa with Poorvi Ang and Bibhas of Bhairav That resemble Rewa with Shree Ang.

Rewa (Poorvi Ang)—Ga is kept prominent. Sa is elongated. Double Ri as रि् रि् not used (See Rewa Poorvi That).

Bibhas (Bhairav That)—Vadi is Dh and Samvadi Ga. Pa is kept prominent. Sangati ग प is used. Double Ri as रि् रि् is not used (See Bibhas-Bhairav That).

Karnatak

There is no raga called only Rewa. There is a raga called Rewagupti having resemblance to ragas Rewa and Bibhas (Bhairav That) of Hindustani sangeet. Aroha and avaroha of Rewagupti are,

स रि् ग प ध् सं — सं ध् प ग रि् स (See Rewagupti).

REWAGUPTI

Hindustani

There is no Hindustani raga called Rewagupti. Hindustani ragas Rewa with Poorvi and Shree angas resemble the Karnatak raga Rewagupti in the svaras used in aroha and avaroha (See Rewa). Another Hindustani raga which resembles the Karnatak raga Rewagupti is Bibhas belonging to Bhairav That (See Bibhas).

Karnatak

Rewagupti is a janya of the 15th Melakarta, Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Jati of Rewagupti is Audava-Audava. Ma and Ni are omitted in this raga. Aroha and avaroha of Rewagupti are,

स रि$_1$ ग$_3$ प ध$_1$ सं—सं ध$_1$ प ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, and Suddha Dh. According to Hindustani notation they are,

स रि॒ ग प ध॒ सं—सं ध॒ प ग रि॒ स.

These svaras correspond to those of the two types of Rewa of Hindustani sangeet. The Hindustani raga Bibhas also uses the some notes. (See Rewa and Bibhas).

Rewagupti is a morning raga. Compositions in this raga are,

Griha Bala Memi (Telugu)—Adi Tala—Tyagaraja.
Sada Vinatu Sadare (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

Karnatak ragas Bhauli and Bhoopalam are allied to Rewagupti.

Bhauli—Ni is used in avaroha (See Bhauli).
Bhoopalam—Sadharana Ga (Komal Ga) is used (See Bhoopalam).

REWATI

Hindustani

This raga is also called Rewati Kanada. It belongs to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of Rewati Kanada are,

स - रि मप - रि म प ध - प ध म प - सं—सं - ध नि॒ प -
म प - ग॒ऽ म - रिऽ स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Pakad or diagnostic svara groups are,

रि म प ध म प - सं ऽ ध नि॒ प - म प ग॒ ऽ म - रि ऽ स.

Vadi svara is Pa and Samvadi Sa. This raga is sung in the morning. In this raga there are chayas of the ragas Durga, Desi, Suha Kanada, Nayaki Kanada and Shahana Kanada. This raga should be rendered with gamaks.

Compositions in this raga are,

Bhaja Le Re Mana—Ek Tal (Vilambit)

—Mathura Prasad "Rasik".

Bhatakata Hari Mana—Tri Tal (Madhya)

—Mathura Prasad "Rasik".

Karnatak

Karnatak raga Rewati has no resemblance to the Hindustani raga Rewati or Rewati Kanada. It has great resemblance to the Hindustani raga Bairagi Bhairav which is also a recent introduction into Hindustani sangeet (See Bairagi Bhairav). Aroha and avaroha of Bairagi Bhairav are,

स रि॒ म प नि॒ सं — सं नि॒ प म रि॒ स.

Karnatak raga Rewati is a janya of the 2nd Melakarta Ratnangi (ra, ga, ma, dha, ni). Its jati is Audava-Audava. Ga and Dh are omitted. Aroha and avaroha are,

स रि$_1$ ऽ म$_1$ प नि$_2$ ऽ सं — सं नि$_2$ ऽ प म$_1$ रि$_1$ ऽ स.

Svaras used are Suddha Ri, Suddha Ma and Kaisiki Ni. According to Hindustani notation they are,

स रि॒ ऽ म प नि॒ ऽ सं — सं नि॒ ऽ प म रि॒ ऽ स

Ri and Ni are the jeeva svaras. Elongations of these svaras give Rewati a Shoka rasa. Svara groups म प नि॒ सं रिं॒ ऽ ऽ - सं नि॒ ऽ ऽ - प म रि॒ ऽ create the impression of a women in distress with her dishevalled hair crying in despair. This is a very appealing raga. A composition in this raga is,

Jagannatha Anatharakshaka (Kanarese)—Adi Tala

—B. Subba Rao.

RISHABHAPRIYA

Hindustani

There is no raga called Rishabhapriya in Hindustani sangeet. This Melakarta raga of Karnatak system is obtained by having Kalyan for poorvang and Bhairavi for uttarang. Rishabhapriya has the following aroha and avaroha.

स रि ग म॑ प ध् नि् सं — सं नि् ध् प म॑ ग रि स.

Karnatak

Rishabhapriya is the 62nd Melakarta of Karnatak sangeet (ri, gu, mi, dha, ni). Its old name is Ratipriya. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि$_2$ ग$_3$ म$_2$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म॑ प ध् नि् सं — सं नि् ध् प म॑ ग रि स.

Rishabhapriya is a difficult raga. Its poorvanga consists of Kalyani and uttaranga of Todi of Karnatak sangeet. This is not a popular raga. The following compositions in this raga are sometimes heard.

Mahatmule Ni Teliya Leru (Telugu)—Adi Tala
—B. Vasudevachar.

Murati Priyam Bhaktipriyam (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

RISHABHI MALAKOSH

Hindustani

Rishabhi Malakosh is obtained by the slight use of Ri in avaroha only of Malakosh in a vakra sanchara रि् ग् स. Jati of this raga is Audava-Shadava. In aroha Ri and Pa are not used. In avaroha Pa is omitted. Aroha and avaroha are,

नि़्ँ स ग् म ध् नि् सं — सं नि् ध् म रि् ग् स.

Svaras used are all Komal svaras. While singing this raga the Meend $\overset{\frown}{\text{ग्ऽऽस}}$ is avoided. A composition in this rare raga is,

Dir Dir Dir Tana (Tarana)—Tri Tal—J. D. Patki.

Karnatak

There is no Karnatak raga called Rishabhi Malakosh. This sounds like Karnatak raga Suddha Todi in which Ri is kept suppressed and in avaroha Ga is given a vakra sanchara. Aroha and avaroha of Karnatak raga Suddha Todi are,

स रि् ग् म ध् नि् सं — सं नि् ध् म ग् रि् स.

RITIGAULA

Hindustani

There is no Hindustani raga called Ritigaula. Karnatak raga Ritigaula sounds like a mixture of Hindustani ragas Bageshree and Bhimpalas.

Karnatak

Ritigaula is derived from the 22 Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Ritigaula used to be put under the 20th Melakarta Natabhairavi. But as at present rendered the Dhaivata used is Chatusruti of Kharaharapriya and not Suddha Dh of Natabhairavi. Jati of Ritigaula is Shadava-Sampoorna. In aroha Pa is not used. Aroha and avaroha of Ritigaula are,

स ग$_2$ रि$_2$ ग$_2$ म$_1$ ऽ नि$_2$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$
म$_1$ प म$_1$ ग$_2$ रि$_2$ स ऩि$_2$ प - ऩि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग् रि ग् म ऽ नि् ध नि् सं or नि् ध नि् नि् सं — सं नि् ध म ग् म प
म ग् रि स ऩि् प़ ऽ - ऩि् स or ऩि् ऩि् सं.

In this raga there are vakra sancharas in both aroha and avaroha. These should be carefully remembered. Sanchara ग म - नि् नि् सं in aroha leaving out Dh is also permissible and sounds beautiful in Ritigaula. Sanchara नि़् प़ ऽ - नि़् नि़् स ऽ in Mandra Saptak is full of Gambhirya. There is a prayoga in which Suddha Dh is touched—प ध़् प म ऽ—sometimes. But as Suddha Dh with andolan is characteristic of Ananda Bhairavi it is better not to use this sanchara.

This is a popular raga. The following compositions are often heard.

Raga Ratna Malika (Telugu)—Roopaka Tala—Tyagaraja.
Enna Vidachikaladagura (Telugu)—Chapu Tala—Tyagaraja.

RUDRAPRIYA

Hindustani

There is no raga called Rudrapriya in Hindustani sangeet. Hindustani raga Palasi (not Bhimpalas) having the following aroha and avaroha resembles Karnatak ragas Rudrapriya, Poornashadja, and Pushpalatika.

Palasi—स रि ग् म प नि् सं — सं नि् प म ग् रि स (See Palasi).

Karnatak

Rudrapriya is a janya of the 22nd Melakarta, Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Audava-Shadava. In aroha Pa and Dh are not used. In avaroha Dh is not used. Aroha and avaroha of Rudrapriya are,

स रि$_2$ ग$_2$ म$_1$ नि$_2$ ऽ सं — सं नि$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् म नि् ऽ सं — सं नि् प म ग् रि स.

This is not a popular raga but a pleasing one. Svara group ग् म नि् ऽ सं with Pa omitted and Ni elongated is characteristic of this raga. The following composition in Rudrapriya is sometimes heard.

Gananayakam Bhajeham Bhaje (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

Shri Tyagaraja's Kriti "Lavanya Rama" is also sung by some in Rudrapriya raga. Others render it in the raga Poornashadja which resembles Rudrapriya.

Karnatak ragas Poornashadja and Pushpalatika resemble Rudrapriya.

Poornashadja—Pa is used in aroha also (See Poornashadja).

Pushpalatika—Pa is used in aroha also (See Pushpalatika).

According to Dikshitar school, there is a type of Rudrapriya whose jati is Sampoorna-Shadava. In avaroha Dh is omitted. Aroha and avaroha of this type are,

स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ प म$_1$ ग$_2$ रि$_2$ स.

According to Hindustani notation they are,

स रि ग् म प ध नि् सं — सं नि् प म ग् रि स

A composition in this type is,

Rudragopajata Veerabhadra (Sanskrit)—Rupaka Tala

—Muttuswamy Dikshitar.

RUPAMANJARI MALHAR

Hindustani

This is a variety of Malhar belonging to Kafi That (Kharaharapriya). Svara groups म रि and रि प suggestive of Malhar are found in this raga. In uttaranga there is chaya of raga Des.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Komal Ga is sparingly used. Aroha and avaroha are,

स-म रि-प-नि् ध नि् प-म प-सं—सं नि् ध नि् ध प-म ग रि-स.

Komal Ga is used in a sanchara रि ग् स रि-म म प. In mandra sthayee svara groups ऩि् ध़ ऩि् ध़ प़ - ऩि् ध़ ऩि् प़ - स are beautiful. Sanchara म - ग म रि स is also found. Chalan of this raga is,

स-म रि-प-म ग म-रि-स-ऩि् ध़ प़-रि ग् स रि-म म प-प म-
नि् ध नि् प-म प-म ग रि-स रि प म-ग रि-स-ऩि् ध़ ऩि प़-स-
रि रि म म-प-म प-नि् ध नि् ध प-म-ग ग-स-ऩि् ध़ प़।

This is a rare raga. The following composition in this raga is available.

Barakha Ruta Agama Paya—Rupak Tal (Vilambit).

Karnatak

There is no raga called Rupamanjari in Karnatak sangeet, nor one which resembles Rupamanjari or Rupamanjari Malhar of Hindustani.

RUPAVATI

Hindustani

There is no raga called Rupavati in Hindustani sangeet.

Karnatak

Rupavati is the 12th Melakarta of Karnatak sangeet (ra, gi, ma, dhu, nu). Its old name is also Rupavati. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि$_1$ ग$_2$ म$_1$ प ध$_3$ नि$_3$ सं—सं नि$_3$ ध$_3$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि॒ ग॒ म प नि॒ नि सं—सं नि नि॒ प म ग॒ रि॒ स.

In the above svaras Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$) of Karnatak system.

Rupavati is not a popular raga. The following compositions are available in this raga.

Ne More Bettina (Telugu)—Triputa Tala—Tyagaraja.

Shri Krishnam Bhajare (Sanskrit)—Trisra Eka Tala —Muttuswamy Dikshitar.

SAHANA or SHAHANA

Hindustani

This raga is also called Shahana Kanada as the sangati नि॒ प and the svara group ग॒ म रि which are indicative of Kanada chaya are present in this raga.

Shahana belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha of Sahana are,

नि़् स - ग् - म - प - नि् प - ध म प नि सं — सं - नि् ध नि् प -
ध म प - म ग् - म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Sometimes a touch of Tivra Ni is given. Pakad or diagnostic svara groups are,

सं - ध - नि् प - ध - म प - म ग् म रि - स.

Vadi is Pa and Samvadi Sa. This raga is sung during the third prahara of the night. Sahana is said to have been formed by combination of three ragas Adaná, Durbari Kanada and Malhar.

Use of Tivra Dh only in this raga distinguishes Sahana from the allied ragas Nayaki Kanada etc. Touches of Tivra Ni are given as स - नि सं or प नि सं. Svara groups नि् ध नि् प - ध म प - सं are frequently used. Sometimes म प ध नि सं is also used.

Compositions in Sahana Kanada are,
Gunda La Malana—Jhaptal (Madhya).
Kara Na Gori Mana—Jhaptal (Madhya)—J. D. Patki.
Tuma Bina More—Jhumra (Madhya).

Karnatak

Sahana or Shahana is a very popular raga. It is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dha, ni) which corresponds to Hindustani Khamaj That.

Jati of Shahana is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha. Aroha and avaroha of Shahana are,

स रि$_2$ ग$_3$ म$_1$ प म$_1$ ध$_2$ ऽ नि$_2$ सं — सं नि$_2$ ऽ ध$_2$ प म$_1$ ग$_3$ ऽ म$_1$
रि$_2$ ऽ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म - प म - धऽ नि् सं — सं नि्ऽ ध म - गऽ - म रिऽ - ग रि स.

In aroha Dh is elongated. In avaroha Ni, Ga and Ri are elongated. The elongations or extensions of these svaras give a special beauty to Sahana raga.

Compositions in Shahana are many. The following are very popular.

Giripai Nelakonna (Telugu)—Adi Tala (Vilambakala)
—Tyagaraja.

Rama Ika Nannu (Telugu)—Rupaka Tala
—Patnam Subbramanya Iyer.

Vandana (Telugu)—Adi Tala—Tyagaraja.

Karnatak raga Shahana has no resemblance to the Hindustani raga Shahana.

According to Dikshitar school, Sahana is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni). It is a Sampoorna-Sampoorna raga with vakra sancharas in both aroha and avaroha. Its aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

According to Hindustani notation, the aroha and avaroha are,

स रि ग् म प म ध नि् सं — सं नि् ध प म ग् रि स.

The use of Sadharana Gandhara in the above has its own beauty although Shahana is not rendered with Sadharana Ga at the present day. The use of Sadharana Ga gives a touch of Kanada to Shahana.

A composition in this type of Shahana is,
Shree Kamalambikayam (Sanskrit)—Triputa Tala
—Muttuswamy Dikshitar.

SAHELI TODI

Hindustani

We owe this new raga to Shri Kumar Gandharv. This raga has some resemblance to Bilaskhani Todi. Its jati is Audava-Shadava. In aroha Ma and Ni are omitted. In avaroha Ma is not used. Aroha and avaroha are,

स रि्-ग् प ध् सं or स रि् ग् रि् ग् प ध् नि् ध् सं - रिं् गं् रिं् सं -
ध् नि् ध् प - ग् रि् ग् रि् - स ध़् स.

Svaras used are all Komal svaras. Pakad or Gunjan svara groups are,

ध़॒ स रि॒ ग॒ऽऽ-पऽऽग॒ऽऽ-रि॒ ग॒ रि॒ स रि॒ स-ध़॒ऽऽ.

In both aroha and avaroha Ni is taken in vakra sanchara as ध॒ नि ध॒ सं and ध॒ नि ध॒ प. Svara groups ध़॒ स ध़॒ऽ-सऽध़॒ऽ in mandra saptak create a serene effect. Raga Vistara is mostly in Mandra and Madhya saptaks. Sanchara even in Tara saptak has a charm.

Vadi is Mandra Dh and Samvadi Ga. Nyasa svaras are Sa and Pa. This raga is sung during the second prahara of the day (9 a.m. to 12 noon). Compositions in Saheli Todi are,

Kahe Re Jagava De—Ek Tal (Vilambit)—Kumar Gandharv.

Chandasa Sukha Bana Dara—Ek Tal (Drut)
—Kumar Gandharv.

Karnatak

There is no Karnatak raga called Saheli Todi. It has chaya of Revagupti to a great extent. Use of Kaisiki Ni also introduces some Todi effect.

SAINDHAVI or SINDHURA

Hindustani

This raga is better known as Sindhura or Singhoda. Saindhavi belongs to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. Ga and Ni are not used in aroha. Aroha and avaroha of Saindhavi are,

स रि म प ध सं—सं नि॒ ध प म ग॒ रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Pakad or Gunjan svara groups are, रि म प ध-नि॒ऽऽ ध प-ग॒ऽ रि-म प-ध ग॒ऽ रि. Vadi is Sa and Samvadi Pa. Some suggest Ri and Dh as Vadi and Samvadi. This suggestion is with the idea of keeping the svaroop of Saindhavi different from that of Kafi. Sindhura or Saindhavi can be sung at any time of the day or night. Pa should not be made prominent. It will sound like Kafi.

Svara group म प - ध ग् ऽ रि should be frequently used in the vakra fashion. ध ग् ऽ रि sounds beautiful. Although Ni is omitted in aroha, sometimes Tivra Ni is used while singing the Antara as म प नि सं - रिं गं् रिं सं. At the present day Sindhura and Kafi are rarely sung pure. They are generally intermixed. What we hear are Sindhura Kafi or Kafi Sindhura. In Sindhura the svara groups रि म प ध - नि् ऽ ऽ ध प ग् ऽ रि with extension and Andolan of Ni are very charming. Compositions in raga Saindhavi or Sindhura are,

Jagadeesha Mai Tumhari—Jhaptal (Madhya).

Kona Kahata Tumase—Deepchandi.

Hindustani raga Kafi resembles Sindhura or Saindhavi.

Kafi—Aroha is Sampoorna. Vadi is Pa (See Kafi).

Karnatak

Karnatak raga Saindhavi is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Some consider this raga to be Nishadantya in aroha and Dhaivatantya in avaroha. Aroha and avaroha of this type are,

ऩि$_2$ स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ — ध$_2$ प म$_1$ ग$_2$ रि$_2$ स ऩि$_2$ ध़$_2$.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

ऩि् स रि ग् म प ध नि् — ध प म ग् रि स ऩि् ध़.

According to the decision of the Experts Committee of the Music Academy, Madras the aroha and avaroha are,

ऩि$_2$ ध़$_2$ ऩि$_2$ स रि$_2$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ ऽ — ध$_2$ प म$_1$ ग$_2$ रि$_2$ स$_1$ ऩि$_2$ ध़$_2$ ऩि$_2$ स.

A composition based on this aroha and avaroha is,

Mam Pahi Shri Rama Rama (Sanskrit)—Rupaka Tala

—C. Rangiah.

The above mentioned types of Saindhavi resemble raga Chittaranjani (See Chittaranjani).

Another composition in Saindhavi is,

Itu Sahasamu Elara (Telugu)—Adi Tala—Swati Tirunal.

Karnatak raga Salaga Bhairavi which is a janya of the 22nd Melakarta Kharaharapriya (Kafi That) has the same aroha and avaroha as Saindhavi or Sindhura of Hindustani.

Aroha and avaroha of Salaga Bhairavi are,

स रि म प ध सं — सं नि॒ ध प म ग॒ रि स.

(See Salaga Bhairavi).

According to Dikshitar school, Saindhavi is Sampoorna-Sampoorna raga without any vakra sancharas.

A composition in this type of Saindhavi is,

Are Bhuvana Mohana Rupa (Lakshanageeta)—Jhampa Tala
—Venkatamakhi.

SAJAN

Hindustani

Sajan which is a rare raga belongs to Khamaj That (Harikambhoji). Its jati is Audava-Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Sajan are,

नि़ स ग मऽ - ध नि सं — सं - ध नि॒ प - म ग मऽ - ग म रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In aroha only Tivra Ni is used. Pakad or diagnostic svara groups are,

नि़ स ग मऽ - ध - ध नि॒ प - म ग मऽ - ग म रिऽ स.

Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of night. In avaroha vakra sancharas ध नि॒ प and ग म रि स should be remembered. They are pleasing. Ma is kept elongated in this raga.

A composition in raga Sajan is,

Karata Mose Rara Natakhat—Trital (Madhya)—J. D. Patki.

Hindustani raga Goud Malhar has some resemblance to raga Sajan.

Goud Malhar—Ni is not used in aroha. Only Komal Ni is used in avaroha. Ri and Pa are used in aroha. Ga is not used in aroha (See Goud Malhar).

Karnatak

There is no raga called Sajan in Karnatak sangeet. Karnatak raga Kannada (not Kanada) which is a janya of the 29th Melakarta Harikambhoji (Khamaj That) has some resemblance to Sajan. In Kannada only Komal Ni is used in both aroha and avaroha. Aroha and avaroha of raga Kannada are,

स ग म प म ध नि॒ सं — सं नि॒ सं - धऽप म - गऽम रि स.

(See Kannada).

SAJGIRI

Hindustani

Sajgiri is placed under Marwa That. This raga is a mixture of the two evening ragas Pooria and Poorvi. Both Madhyams are used but use of Prati Ma is more in evidence. Jati of Sajgiri is Sampoorna-Sampoorna. Aroha and avaroha of Sajgiri are,

नि़ रि॒ ग रि॒ - स - ग - (म) - नि ध - म॑ ध म॑ ग - म॑ प - ध प - सं

—नि रिं॒ नि ध॒ प - नि - म॑ ध (म) - म॑ म॑ ग रि॒ स.

(Use of Komal Ma is indicated within brackets).

Svaras used are Komal Ri, Tivra Ga, both Suddha Ma and Prati Ma, both Komal and Tivra Dh and Tivra Ni.

Vadi is Ga. Samvadi is Ni. This is an evening raga. Rendering of this raga is beautiful in Mandra and Madhya saptaks. Sangati नि म॑ is beautiful. Halting on Suddha Ma sounds nice. Touch of Poorvi is given by the use of Tivra Dh and Tivra Ma.

Compositions in raga Sajgiri are,

Yeri Aje Ananda—Ektal (Vilambit).

Araj Suno Meri—Ektal (Vilambit)—S. N. Ratanjankar.

Karnatak

There is no raga called Sajgiri in Karnatak sangeet, nor one which resembles this Hindustani raga.

SALAGA

Hindustani

There is no raga called Salaga in Hindustani sangeet.

Karnatak

Salaga is the 37th Melakarta (ra, ga, mi, dha, na). Its old name is Sougandhini. Salaga is a Sampoorna-Sampoorna raga. Its aroha and avaroha are,

स रि$_1$ ग$_1$ म$_2$ प ध$_1$ नि$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, the aroha and avaroha are,

स रि॒ रि म॑ प ध॒ ध सं — सं ध ध॒ प म॑ रि रि॒ स.

In above Tivra Ri (रि) represents Suddha Ga (ग$_1$) and Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak. Salaga is not a popular raga. Compositions in this raga are,

Ganamudam (Tamil)—Adi Tala—Kotishwara Iyer.

Vamadeva Priya Sutam (Sanskrit)—Adi Tala
—Balamuralikrishna.

SALAGA BHAIRAVI

Hindustani

There is no raga called Salaga Bhairavi in Hindustani sangeet. Raga Sindhura (also called Saindhavi or Singhora) belonging to Kafi That, (Kharaharapriya) has the same aroha and avaroha as Salaga Bhairavi of Karnatak sangeet. Aroha and avaroha of Sindhura are,

स रि म प ध सं — सं नि॒ ध प म ग॒ रि स.

(See Sindhura or Saindhavi).

Karnatak

Salaga Bhairavi is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani.

Jati of Salaga Bhairavi is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroḥa and avaroha of Salaga Bhairavi are,

स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Aroha and avaroha according to Hindustani notation are,

स रि म प ध सं — सं नि् ध प म ग् रि स.

Although not a popular raga it is a pleasant one. This raga resembles Hindustani raga Saindhavi or Sindhura. Certain sancharas like the ones given below give this raga a resemblance to Kafi raga of Hindustani sangeet.

ग् रि म म पऽ - रि म प ध म प ग्ऽ रि - म प ध सं - नि् ध संऽ -
रिं गं् रिं सं नि् ध - म प ध सं - नि् ध प म प - ग्ऽ रि etc.

Compositions in Salaga Bhairavi are,

Padavini Sadbhakti (Telugu)—Adi Tala—Tyagaraja.

Madhava Ninu Madi Nammi Nanu (Telugu)—Adi Tala
—Tiruvattiyur Tyagaraja.

Sama Gana Lola Nanu Brova (Telugu)—Adi Tala
—Veena Kuppa Iyer.

Dandini Shri Chandikambe (Kanarese)—Adi Tala
—Muthiah Bhagavatar.

According to Dikshitar school Salaga Bhairavi is a Shadava-Sampoorna raga with vakra sanchara in aroha. Ni is omitted in aroha. Aroha and avaroha of this type of Salaga Bhairavi are,

स रि$_2$ ग$_2$ म$_1$ प ध$_2$ प सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

According to Hindustani notation they are,

स रि ग् म प ध प सं — सं नि् ध प म ग् रि स.

A composition in this type of Salaga Bhairavi is,

Tyagarajena Samrakshitoham (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SALAGAVARALI

Hindustani

Salagavarali is being popularised by Shri Krishna Ratanjankar. According to him it belongs to the 46th Karnatak Melakarta raga Shadvidhamargini. This Melakarta corresponds to a raga called Khatma Rag in Hindustani sangeet.

Salagavarali is taken to be the raga Meghanand mentioned in Sangita Parijata. Jati of Salagavarali is Shadava-Shadava. Ma is omitted in this raga. There are vakra sancharas. Aroha and avaroha of Salagavarali are,

स रि॒ ग॒ प - ध - नि॒ ध प - सं — सं नि॒ ध प - ग॒ - प - रि॒ ग॒ रि॒ स.

Svaras used are Komal Ri, Komal Ga, Tivra Dh and Komal Ni. This raga is sung during the second prahara of the day. Vadi is Pa and Samvadi Sa. Compositions in this raga are,

Aj Badhayee Baje—Ek Tal (Vilambit)—S. N. Ratanjankar.
Sumara Sahib Sultan—Tri Tal—(Madhya).
—S. N. Ratanjankar.

Karnatak

There is no raga called Salagavarali in Karnatak sangeet in currency. There are ragas called Salagavelavali, Salavi, Salaga etc. mentioned in books on Karnatak sangeet. But Salagavarali is not mentioned in any of these.

There is no Karnatak raga which resembles Salagavarali of Hindustani sangeet.

SALANG

Hindustani

Salang belongs to Kafi That (Kharaharapriya). Its jati is Audava-Audava. Ga and Dh are omitted. Aroha and avaroha of Salang are,

स रि म प नि सं — सं नि प म रि स.

All svaras are Suddha svaras. Strictly speaking this raga should be put under Bilaval That (Shankarabharana). But as Salang is considered to be a type of Sarang it is placed under Kafi That.

Vadi is Sa and Samvadi Ma. This is a midday raga. In Salang which closely resembles Brindavani Sarang, only Tivra Ni is used in both aroha and avaroha.

This raga should be sung on Shuddha Sarang style using only Suddha Ma and omitting Dh which is occasionally used in Shuddha Sarang. This is a pleasing raga and deserves to be popularised.

A composition in raga Salang is,

Jare Jare Jare Jare—Jhap Tal—(Madhya).

Hindustani ragas Brindavani Sarang and Shuddha Sarang resemble Salang.

Brindavani Sarang—In aroha Tivra Ni and in avaroha Komal Ni are used. (See Brindavani Sarang).

Shuddha Sarang—Both Ma are used. Dh is also occasionally used. (See Shuddha Sarang).

Karnatak

There is no raga called Salang in Karnatak sangeet. There is a raga called Salaga which is Melakarta No. 37. This raga has no resemblance to Salang of Hindustani sangeet.

Prof. V. Sreenivasan's raga Nirmalangi has the same aroha and avaroha as Salang of Hindustani (See Nirmalangi).

If in raga Madhyamavati instead of Kaisiki Ni, Kakali Ni is used in both aroha and avaroha then it will correspond to Salang of Hindustani sangeet.

Aroha and avaroha of Madhyamavati are,

स रि म प नि् सं — सं नि् प म रि स.

(See Madhyamavati).

Salang has the following aroha and avaroha,

स रि म प नि सं — सं नि प म रि स.

Karnatak raga Hamsanada is sung at present with the following simplified aroha and avaroha,

स रि म॑ प नि सं — सं नि प म॑ रि स.

(See Hamsanada).

If instead of Prati Ma only Suddha Ma is used in both aroha and avaroha then it will resemble the Hindustani raga Salang.

Karnatak raga Lavantika which is a janya of the 23rd Melakarta Gaurimanohari has the same aroha and avaroha as Salang of Hindustani and Nirmalangi the newly introduced Karnatak raga.

SALANGANATA

Hindustani

There is no raga called Salanganata in Hindustani sangeet. This is an interesting Karnatak raga. It can be formed by having Jogia for aroha and Bibhas for avaroha as under,

स रि् म प ध् सं — सं ध् प ग रि् स.

Karnatak

Salanganata is derived from the 15th Melakarta Mayamalavagaula (Bhairav That). Its jati is Audava-Audava. In aroha Ga and Ni are omitted. In avaroha Ni and Ma are not used. Aroha and avaroha are,

स रि$_1$ म$_1$ प ध$_1$ सं — सं ध$_1$ प ग$_3$ रि$_1$ स.

According to Hindustani notation they are,

स रि् म प ध् सं — सं ध् प ग रि् स.

Salanganata sounds like a combination of Saveri and Revagupti ragas—Saveri in aroha and Revagupti in avaroha. This is not a popular raga. There is a raga called Saranganata in Karnatak sangeet which is however different from Salanganata (See Saranganata).

According to Dikshitar school Salanganata is a Audava-Sampoorna raga. Ga and Ni are omitted in aroha. Aroha and avaroha of this type are,

स रि$_1$ म$_1$ प ध$_1$ सं — सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

With this aroha and avaroha this raga sounds like Saveri.

A composition in this type of Salanganata is,

Anyaja Taruna Katakshi (Sanskrit)—Triputa Tala

—Muttuswamy Dikshitar.

SAMA or SHYAMA

Hindustani

There is no raga called Sama in Hindustani sangeet. Some people call raga Shyama Kalyan as Shyama. Others consider that Shyama is a different raga. But they are not able to state the svaras used, aroha and avaroha etc. of Shyama as a different raga.

Karnatak raga Sama is also called Shyama and does not resemble Shyama Kalyan of Hindustani sangeet. (See Shyama Kalyan). Sama of South resembles raga Arabhi which is becoming popular in Hindustani sangeet. Aroha and avaroha of Arabhi are,

स रि म प ध सं — सं ध प म ग रि स.

(See Arabhi)

Karnatak

Sama is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. This raga is also called Shyama and is different from the Karnatak raga Shyama Kalyani which is derived from the 12th Melakarta Rupavati. (See Shyama Kalyani).

Jati of Sama or Shyama is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ni is omitted. Aroha and avaroha of Sama are,

स रि$_2$ म$_1$ प ध$_2$ सं *or*

स रि$_2$ ग$_3$ स रि$_2$ म$_1$ प ध सं — सं ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma and Chatusruti Dh. According to Hindustani notation, the aroha and avaroha are,

स रि म प ध सं *or*

स रि ग स रि म प ध सं — सं ध प म ग रि स.

All svaras used in this raga are Suddha svaras of Hindustani sangeet.

In this râga andolan on Ma in aroha as स रि म ऽ ऽ and elongation of Ri in avaroha as म ग रि ऽ ऽ give it a special charm and distinguish raga Sama from ragas Arabhi and Devagandhari. Although raga Sama is not as popular as the allied raga Arabhi, the following composition is a popular one.

Shantamuleka Soukhyamu Ledu (Telugu)—Adi Tala

—Tyagaraja.

Karnatak ragas Arabhi and Devagandhari resemble Sama. Raga Pratapavarali has also some resemblance to Sama.

Arabhi—Sometimes Ni is used in avaroha. No andolan is given to Ma. Ri is not elongated (See Arabhi).

Devagandhari—Ni is used in avaroha prominently. Ni is elongated (See Devagandhari).

Pratapavarali—Dh is not used at all in aroha or used in a vakra sanchara (See Pratapavarali)

SAMANTA

Hindustani

There is no raga called Samanta in Hindustani sangeet.

Karnatak

Samanta is a janya of the 30th Melakarta Naganandi (ri, gu, ma, dhu, nu). Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras use are Chatusruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म प नि॒ नि सं — सं नि नि॒ प म ग रि स.

In the above Komal (नि॒) represents Shatsruti Dh (ध$_3$) of Karnatak system. A composition in Samanta is,

Atutita Pratapam—Dhruva Tala—(Lakshanageeta)

—Venkatamakhi.

SAMANTA JINGALA

Hindustani

There is no Hindustani raga called Samanta Jingala, nor one which resembles this rare Karnatak raga.

Karnatak

Samanta Jingala is a janya of the 32nd Melakarta Gangeyabhushini (ru, gu, ma, dha, nu). Its jati is Sampoorna-Sampoorna with vakra sancharas in avaroha. Aroha and avaroha are,

स रि$_3$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं — सं नि$_3$ प ध$_1$ नि$_3$ प म$_1$ ग$_3$ म रि$_3$ ग$_3$ स

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation they are,

स ग॒ ग म प ध॒ नि सं — सं नि प ध॒ नि प म ग म ग॒ ग स

Komal Ga (ग॒) represents Shatsruti Ri (Ri$_3$) of Karnatak.

Vakra sancharas in avaroha should be carefully noted.

This is not a popular raga. The following composition in Samanta Jingala is available.

Shree Vallinayakam (Sanskrit)—Venkatasubbiah.

SAMANTA KALYAN

Hindustani

This rare raga belongs to Kalyan That (Mechakalyani). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Samanta Kalyan are,

ध̣ ध̣ - प̣ ध̣ स - रि ग - म॑ प ध - नि ध - रिं सं —

सं - नि ध - ति - ध - प - म॑ ध ध - ग रि - प ग रि - ग - रि - स.

Svaras used are all Tivra svaras. Pakad or Gunjan svara groups are,

नि - ध - म॑ प ध - प - ग रि - प रि - स - ध̣ ध̣ - प ध̣ स.

Vadi is Ga and Samvadi Dh. This is an evening raga. Samanta Kalyan is a mixture of Shudda Kalyan and Hamir ragas in poorvanga and uttaranga respectively. Chalan of this raga is as under,

प रि स - ध̣ ध̣ - प̣ ध̣ स - रि ग - ग रि - ग ग - प ग - प रि स ॥

ग ग - प - लि - ध - म॑ प ध - प ग - प रि - ग ग - रि - स -
स रि ग रि स ॥

प प सं - नि ध - रिं - सं - नि - ध - नि - ध - प - म॑ ध ध - ग रि -
प ग - रि - ग रि - स - स ॥

A composition in this raga is,
Sudha Budha Bavari Phirata—Jhap Tal (Madhya).

Karnatak

There is no Karnatak raga called Samanta Kalyan nor one which resembles this Hindustani raga.

SAMANTA SARANG

Hindustani

Samanta Sarang is a mixture of Des and Sarang ragas. Its jati is Audava-Shadava. Ga and Dh are omitted in its aroha and in avaroha Ga is not used. Aroha and avaroha of Samanta Sarang are,

प़ नि़ स - रि - म रि - म प - नि सं - म प - सं —
सं नि॒ ध प - म प ध प - म नि॒ ध प - म रि - स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Vadi is Ri and Samvadi Pa. This raga is sung during the second prahara of the day. Angas of Des and Sarang are found as under,

Des—रि म प नि॒ ध प - प ध प - म रि and म रि - म प - नि सं.
Sarang—नि़ स - रि - म रि - म प - म - रि - स.

Anga of Sarang should be established properly in poorvanga. Halt should be frequently made on Pa. From Pa downwards chaya of Sarang should be rendered. This is not a popular raga. Compositions in Samanta Sarang are,

Khelata Kanha Jamuna Neera Teera—Tri Tal (Madhya)
—S. N. Ratanjankar.

Samanta Sarang—Jhap Tal—Bhatkhande.

Hindustani raga Sorat has some resemblance to Samant Sarang.

Sorat—In avaroha Pa is not used. नि॒ ध म रि is used and not ध प म रि. (See Sorat).

Karnatak

There is no Karnatak raga called Samanta Sarang. Karnatak raga Surati which is a janya of the 28th Melakarta Harikambhoji (Khamaj That) resembles Samanta Sarang to some extent. Aroha and avaroha of Surati are,

स रि म प नि् सं — सं नि् ध प म ग प म रि ऽ स.

In Surati Ga is used in avaroha, although in a vakra sanchara म ग प म रि ऽ. (See Surati).

SAMPOORNA MALAKAUNS

Hindustani

This raga is called Sampoorna Malakauns as in addition to svaras used in Malakauns Ri and Pa which are not used in Malakauns are used in this raga in special sancharas. Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

ध़् नि़् स म ग् - स ध् नि् सं ध् - नि् रिं सं —
गं् गं् सं नि् सं ध् - म ध् नि् ध् म - प म ग् ग् नि़् रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Vadi is Ma and Samvadi Sa. Ri is used as नि् रि स and स रि स. Pa is used as म ग् म प म ग् or प म ग् ग्. This raga is sung during the third prahara of night. Chalan of this raga is,

सं$^{\text{नि्}}$ध़् - $^{\text{स}}$नि़् स - ध़् नि़् स - $^{\text{म}}$ग् - $^{\text{नि्}}$स रि स -
स ग् म $^{\text{नि}}$ध् नि् ध् म ग् - म प म ग् - नि़् रि स -
सं नि् ध् म ग् म प - म ग् स रि स.

Compositions in this raga arc,
Apano Roopa Pichhana Silabh—Ek Tal (Vilambit).
Muraliki Tera Sunave—Teen Tal (Madhya).

Karnatak

Jayanthashree of South resembles Sampoorna Malakauns but in Jayanthashree, Ri is not used.

SAMPOORNA NAND

Hindustani

This is a recently introduced raga and is put under Kalyan That (Mechakalyani). Its jati is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of Sampoorna Nand are,

स ग म प नि सं - सं नि ध प - म॑ प - ग म ध प - रि स.

Svaras used are all Tivra svaras. In aroha only Suddha Ma is used. Pakad or Gunjan svara groups are, प - ग म ध प - रि स - ग. Vadi is Ga and Samvadi Ni. This raga is sung during the first prahara of the night. Aroha sounds like Bihag. Hence commencement of this raga is made with the following svaras ऩि रि ऩि स - ग. In aroha only Suddha Ma is used. In avaroha Prati Ma is used along with Pa as म॑ प and 'kan' or grace note is given to Ri as प रि. This sounds good. In the svara group ग म ध प Dh should be kept weak or durbal. The intonation should be ग म ध प.

A composition in this raga is,
Barasana Lage Ye Badara—Tri Tal (Madhya).

Karnatak

There is no Karnatak raga called Sampoorna Nand nor one which resembles this Hindustani raga.

SANGAM KEDAR

Hindustani

Sangam Kedar belongs to Kalyan That (Mechakalyani). Its jati is Sampoorna-Shadava. Ni is omitted in avaroha. Aroha and avaroha of Sangam Kedar are,

स ग - रि ग.म - म प - म॑ म प - ध निऽ - सं — सं ध प -
म॑ प ध - ग म ग रि स or ग म रि स or नि प - रिऽस.

Svaras used are Tivra Ri, Tivra Ga, both Komal and Tivra Ma, Tivra Dh and Tivra Ni. Vadi is Ma and Samvadi Sa.

Sangam means a meeting place. In this raga three ragas Kedar, Nat and Bilaval merge giving rise to the raga Sangam Kedar. Angas of the three ragas consist of,

Kedar: स रि स - म म - प ध - नि ध प - म म - ग म रि स.

Nat: स - ग म - प नि सं नि - नि ध - नि प - रि ग म प - स रि स.

Bilaval: ध नि ध प - ग म रि - स रि - ग म प - प ध नि सं.

The commencement or उठाव of this raga is peculiar. It is as under,

नि - स - ग म प - म॑ म - म॑ प - ध - ग म - नि स.

Chalan of this raga is as given below:

ग रि स - स स - म ग - म॑ प - ग म - रि स। प म - प नि - ध प - नि प - रि स। नि़ - स - ग म - म॑ प - म - म प - ग - रि - स। स रि स - म - प - म - ध प - म म - स रि स। ग म प - ध प - नि प - रि स।

प - नि नि - सं - सं सं - प - नि सं रिं सं - ध - प - स रि ग म - प - ध - नि - सं - रिं नि सं - ध प - म प - ग म - रि स।

This is a difficult raga. A composition in this raga is,

Kala Na Parata Mohe—Jhap Tal (Madhya).

Karnatak

There is no raga called Sangam Kedar in Karnatak sangeet nor one which resembles this Hindustani raga.

SANJARI

Hindustani

We owe this new raga to Shri Kumar Gandharv. Its jati is Audava-Sampoorna. In aroha Ga and Ni are omitted. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha are,

स रि म प॰ध म॑ प - ध सं — रिं नि सं नि ध - नि् ध म॑ प -

ध प म ग रि ग् रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, both Suddha and Prati Ma, Tivra Dh, and Tivra Ni. Vadi is Ri and Samvadi Dh. Pakad or diagnostic svara groups are,

रि म - प ध म॑ प - म ग रि ग् रि - स रि नि़ स.

Svara group म ग रि ग् रि reminds us of Jayajayavanti and Gara ragas. This is a difficult raga. Compositions in Sanjari are,

Sanja Suna Lehori— Ek Tal (Vilambit)
—Kumar Gandharv.

Ratiya Daravana Lagori Ma—Tri Tal (Drut)
—Kumar Gandharv.

Karnatak

There is no Karnatak raga called Sanjari nor one which resembles this new Hindustani raga.

SANJH or SANJH KA HINDOL

Hindustani

This raga is also called Sanjh Ka Hindol. It is considered to be the evening counterpart or evening 'Jawab' of the morning raga Hindol.

Sanjh belongs to Kalyan That (Mechakalyani). Its jati is Audava-Audava. Ri and Pa are omitted in both aroha and avaroha. Aroha and avaroha of Sanjh are,

स ग - म॑ ध म॑ नि - म॑ ध सं— सं - नि ध नि ऽ - ध म॑ ग - म॑ ग स.

Svaras used are all Tivra svaras only. Pakad or Gunjan svara groups are,

म॑ ग ऽ स - नि़ ध़ नि़ ऽ ऽ - म़॑ ध़ स.

Vadi is Ga and Samvadi Ni. This is an evening raga. Sanchara of this raga is mostly in Mandra and Madhya saptaks. It sounds beautiful. Ni is elongated. Dh is kept short. This produces the evening effect. This raga is sung with Pooria ang. The following svaras are used for this purpose.

म॑ ग स ऽ - नि़ ध़ नि़ ऽ.

Nyasa or long halt is not made on Tara Shadja as this will create a Hindol effect which is a morning one. This is a beautiful raga. A composition in this raga is,

Gunda Lavoo Malani— Tri Tal (Madhya)
—N. P. Koushik.

Hindustani raga Hindol has resemblance to Sanjh.

Hindol—Uttaranga prominent. Dh is elongated. Tara Shadja is made Nyasa frequently (See Hindol).

Karnatak

There is no Karnatak raga called Sanjh. Karnatak raga Sunadavinodini which is a janya of the 65th Melakarta Mechakalyani (Kalyan That) has the same aroha and avaroha as Sanjh and Hindol ragas of North. Aroha and avaroha of Sunadavinodini are,

स ग म॑ ध नि सं — सं नि ध म॑ ग स.

(See Sunadavinodini).

SANTANAMANJARI

Hindustani

There is no raga called Santanamanjari in Hindustani sangeet.

Karnatak

Santanamanjari is the old name for the 67th Melakarta Sucharita (ru, gu, mi, dha, na). Janya raga Santanamanjari belongs to 67th Melakarta Sucharita. Its jati is Shadava-Shadava. In aroha Ni is omitted and in avaroha Ga is not used. Aroha and avaroha of Santanamanjari are,

स रि$_3$ ग$_3$ म$_2$ प ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are,

स ग् ग म॑ प ध् सं — सं ध ध् प म॑ ग् स.

In above Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) and Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak sangeet.

A composition in the raga Santanamanjari is,

Santanamanjari Shankari (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SARAMATI

Hindustani

There is no raga called Saramati in Hindustani sangeet. One type of Koushi Kanada (Asavari That) has some resemblance to Saramati of Karnatak sangeet. Aroha and avaroha of this type of Koushi Kanada are,

नि़्स - म ऽ - म ग् - प ग् ऽ - म नि् - ध् - नि् सं —
सं गं् रिं सं - नि् ध् म - प - ग् - म ग् रि स.

(See Koushi Kanada of Asavari That).

Karnatak

Saramati is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani sangeet. Jati of Saramati is Sampoorna-Audava. Ri and Pa are omitted in avaroha. Aroha and avaroha of Saramati are,

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ म$_1$ ग$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् म प ध् नि् सं — सं नि् ध् म ग् स.

Saramati is a very popular raga and a pleasant one. The following composition in Saramati is a favourite one.

Mokshamu Galada Bhuvilo (Telugu)—Adi Tala
—Tyagaraja.

SARANGA

Hindustani

In Hindustani sangeet mere name Saranga stands for Brindavani Saranga. There are many other Sarangas like Shuddha Sarang, Madhumad Sarang etc. Aroha and avaroha of Brindavani Saranga are,

स रि म प नि सं — सं नि् प म रि स.

(See Brindavani Sarang)

Karnatak

Saranga is a Bhashanga raga. It is a janya of the 65th Melakarta Mechakalyani (ri, gu, mi, dhi, nu) which corresponds to Kalyan That of Hindustani sangeet. Saranga is a Sampoorna-Sampoorna raga with vakra sanchara in avaroha. Aroha and avaroha of Saranga are,

स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_2$ रि$_2$ ऽ ग$_3$ म$_1$ रि$_2$ ऽ स.

Svaras used are Chatusruti Ri, Antara Ga, both Prati and Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म॑ प ध नि सं — सं नि ध प म॑ रि ऽ ग म रि ऽ स.

Komal Ma (Suddha Ma) is used in the vakra sanchara ग म रि स in avaroha and Ri is elongated as म रि ऽ ग म रि ऽ स. Saranga is a popular raga. The following composition is rendered very frequently.

Neevadane Gana (Telugu)—Jhampa Tala

—Tyagaraja.

SARANGA MALHAR

Hindustani

This new raga has been composed by Shri Baburao Kaslikar of Yeotmal. This is a kind of Malhar in which a mixture of Sarang is found.

Jati of Saranga Malhar is Audava-Shadava. Varjya svaras are Ga and Dh in aroha and Dh in avaroha. Aroha and avaroha of Sarang Malhar are,

स - रि॑म - प - नि नि् नि - सं — रिं सं - नि-
प नि् प - म प - ग् म - रि स - ऩि ऩि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and both Komal and Tivra Ni. Pakad or Gunjan svara groups are नि् प म - रि प. In this raga use of both Ni side by side occurs as नि नि् नि with Komal Ni placed between two Tivra Ni. The following svara groups are frequently used.

ग् म - रि प - प ग् म - स रि - स.

Sangatis नि् प and रि प are frequently used. Vadi is Pa and Samvadi Sa. This raga is sung during the second prahara of night. Compositions in raga Saranga Malhar are,

Aj More Ghara Aye—Ek Tal (Vilambit)
—Baburao Kaslikar.
Balama Bara Bara—Tri Tal (Madhya)
—Baburao Kaslikar.

Karnatak

There is no Karnatak raga called Saranga Malhar, nor one which resembles this Hindustani raga.

SARANGA NATA

Hindustani

There is no raga called Saranga Nata in Hindustani sangeet. This Karnatak raga sounds like a mixture of Jogia and Bhairav. Its aroha is Jogia and avaroha is Bhairav. Aroha and avaroha of Saranga Nata are,

स रि् म प ध् सं *or* स रि् म प ध् सं नि सं —
सं नि सं ध् प म ग रि् स.

Karnatak

Saranga Nata is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. There are two types of Saranga Nata:

1. Shadava-Sampoorna—Ga is omitted in aroha.
2. Audava-Sampoorna—Ga and Ni are omitted in aroha.

In the first type there is a vakra sanchara in aroha. The avaroha is the same for both types and there is a vakra sanchara.

Aroha and avaroha of the two types are,

1. स रि$_1$ म$_1$ प ध$_1$ सं नि$_3$ सं — सं नि$_3$ सं ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.
2. स रि$_1$ म$_1$ प ध$_1$ सं — सं नि$_3$ सं ध$_1$ प म ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha of the two types are,

1. स रि् म प ध् सं नि सं — सं नि सं ध् प म ग रि् स.
2. स रि् म प ध् सं — सं नि सं ध् प म ग रि् स.

Saranga Nata is not a popular raga. A composition in this raga is

Are Are Natha (Geeta)—Dhruva Rupaka Tala
—Tiruvotriyur Tyagayya.

There is a raga called Salanga Nata which is also derived from Mayamalavagaula. Its aroha and avaroha are,

स रि् म प ध् सं — सं ध् प ग.रि् स.

(See Salanga Nata)

SARASANGI

Hindustani

There is no raga called Sarasangi in Hindustani sangeet. Raga Nata Bhairav which has the following aroha and avaroha resembles Sarasangi of Karnatak sangeet. Aroha and avaroha of Nata Bhairav are,

स रि ग म - प ध् नि सं — सं नि ध् प - म ग रि स.

(See Nata Bhairav)

Karnatak

Sarasangi is the 27th Melakarta (ri, gu, ma, dha, nu). Its old name is Sourasena. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि$_2$ ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म प ध् नि सं — सं नि ध् प म ग रि स.

The following composition in Sarasangi is sometimes heard.
Manavi Chekonavaiyya (Telugu)—Rupaka Tala
—Patnam Subbramanya Iyer.

According to Dikshitar school, avaroha of Sarasangi has got vakra sanchar म$_1$ ग$_3$ रि$_2$ ग$_3$ स. A composition with the avaroha with vakra sanchara is,
Soura Senesham Valleesham (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SARASVATI

Hindustani

Shri Balabhau Umdekar of Gwalior has tried to popularise this raga. The That to which raga Sarasvati belongs is the 64th Melakarta raga Vachaspati of Karnatak sangeet. Vachaspati That has for poorvanga Kalyan and for uttaranga Khamaj. Aroha and avaroha of Melakarta Vachaspati are,

स रि ग म॑ - प ध नि॒ सं — सं नि॒ ध प - म॑ ग रि स.

Jati of Sarasvati strictly speaking is Audava-Shadava. In aroha Ga and Ni are omitted and in avaroha Ga is not used. But in practice, in aroha, Ni is used in Hindustani raga Sarasvati in vakra sanchara. Aroha and avaroha of Sarasvati are,

शुद्ध सारंग
(नि / म) - शुद्ध

स - रि म॑ प - नि॒ ध प - नि॒ ध सं - सं रिं नि॒ -
ध प म॑ - $^{म॑}$रि म॑ प - $^{म॑}$रि ऽ ऽ स.

[illegible] !

Pakad or diagnostic svara groups are,

$^{म॑}$रि म॑ प - $^{सं}$नि॒ ध प - $^{म॑}$प - $^{म॑}$रि ऽ ऽ स.

Svaras used are Tivra Ri, Prati Ma, Tivra Dh, and Komal Ni. Vadi is Pa and Samvadi Ri. This raga is sung in the night till midnight. Svara groups रिं नि॒ ध प and प म॑ रि ऽ स are frequently used. Ri is elongated in avaroha and it sounds nice. Ni is used in vakra sanchara in aroha.

Compositions in raga Sarasvati are,
Piya Tori Lagee Tirachi—Tri Tal (Madhya)—J. D. Patki.
Hasa Hasata Aye Shyama—Tri Tal (Madhya)—J. D. Patki.

[illegible] सारे में ध पर [illegible]
[illegible] = [illegible]

[illegible]

सालंगा = सा रे म प नी सं (वृंदावनी ट only 25.नी)

Hindustani raga Shyama Kalyan has some resemblance to raga Sarasvati.

Shyama Kalyan—Uses only Tivra Ni. Ga is used in avaroha (See Shyama Kalyan).

Karnatak

Sarasvati is a janya of the 64th Melakarta Vachaspati (ri, gu, mi, dhi, ni). Jati of Sarasvati is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ga is not used. Aroha and avaroha of Sarasvati are,

स रि$_2$ म$_2$ प ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Prati Ma, Chatusruti Dh and Kaisiki Ni. Sarasvati has the following aroha and avaroha, according to Hindustani notation.

स रि म॑ प ध सं — सं नि॒ ध प म॑ रि स.

In Karnatak raga Sarasvati, Ni is not used in aroha even in vakra sanchara. In Hindustani raga Sarasvati Ni is used in aroha in a vakra sanchara.

Sarasvati is a popular raga. The following composition is a favourite one.

Anuragamu Leni Manasuna (Telugu)—Rupaka Tala
—Tyagaraja.

SARASVATI MANOHARI

Hindustani

There is no raga called Sarasvati Manohari in Hindustani sangeet. This is a very pleasing raga and deserves to be introduced into Hindustani sangeet—(1) under Khamaj That (2) under Bilaval That. Aroha and avaroha of this raga under Khamaj and Bilaval Thats respectively are,

Khamaj That.

स रि ग म ध सं — सं ध - नि॒ प - म ग रि स. and

Bilaval That.

स रि ग म ध नि सं — सं नि ध प म ग म रि स.

Karnatak

Sarasvati Manohari is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Jati of this is Audava-Sampoorna with vakra sanchara in avaroha. Pa and Ni are varjya in aroha. Aroha and avaroha of Sarasvati Manohari are,

स रि$_2$ ग$_3$ म$_1$ ध$_2$ सं — सं ध$_2$ नि$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म ध सं — सं ध नि् प म ग रि स.

Sarasvati Manohari is a difficult raga for raga Alapana. The following composition is a favourite one with both vocalists and instrumentalists.

Enta Vedukondu Raghava (Telugu)—Adi Tala—Tyagaraja.

According to Dikshitar school Sarasvati Manohari is a janya of the 29th Meḷakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Shadava-Sampoorna. Pa is omitted in aroha. Its aroha and avaroha are,

स रि$_2$ ग$_3$ म$_1$ ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ म$_1$ रि$_2$ स.

There is a vakra sanchara in avaroha. According to Hindustani notation they are,

स रि ग म$_1$ ध नि सं — सं नि ध प म ग म रि स.

A composition in this type of Sarasvati Manohari is,
Sarasvati Manohari (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SARASVATI RANJANI

Hindustani

Sarasvati Ranjani is an unfamiliar raga and is different from raga Ranjani. Sarasvati Ranjani belongs to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of this raga are,

नि़ स - ग् म॑ - प - नि सं — सं नि् - ध प - म॑ ग् - रि स.

Svaras used are Tivra Ri, Komal Ga, Prati Ma, Tivra Dh and both Komal and Tivra Ni. In this raga only Prati Ma is used. Still it is put under Kafi That. Tivra Ni is used in aroha and Komal Ni is used in avaroha. Pakad or Gunjan svara groups are,

ग् मं प नि सं — नि् ध प मं ग् रि स.

Vadi is Pa and Samvadi Ri. This raga is sung during the third prahara of night. In this raga there are chayas of ragas Mooltani, Kafi, Madhuvanti and Simhendramadhyam. Mooltani chaya is particularly found in aroha. In avaroha as Komal Ni and Tivra Ri are used, the Mooltani chaya is removed. Chayas of the other three ragas are found in avaroha. A composition in this raga is,

Nandaka Lala Madhumatawala—Tri Tal.

Hindustani raga Mooltani has some resemblance to raga Sarasvati Ranjani.

Mooltani—In avaroha also only Tivra Ni is used. Komal Ri is used (See Mooltani).

Karnatak

There is no raga called Sarasvati Ranjani in Karnatak sangeet nor one which resembles it. Karnatak raga Ranjani, a janya of 59th Melakarta Dharmavati, has no resemblance to the above Hindustani raga.

SARPARDA

Hindustani

This raga is said to have been composed by Hajrat Amir Khusro. It belongs to Bilaval That (Dheerasankarabharana). Its jati is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha. Aroha and avaroha of Sarparda are,

स - रि ग म - ध प - नि ध - नि सं — सं - नि ध प - म ग - म रि स or
नि सं - नि् ध प - म ग - म रि स.

In aroha all svaras are Suddha svaras only. In avaroha some use only Suddha svaras while others use both Komal and Tivra Ni. It is however better not to use Komal Ni at all as it gives a flavour of raga Khamaj, particularly with the sangati ध म ऽ ऽ ग which is frequently introduced.

Vadi is Sa and Samvadi Pa. This raga is sung during the first prahara of the day. In this raga sangati ध म ऽ ऽ ग is introduced and it sounds beautiful. But this sangati should be used only with Tivra Ni. With Komal Ni it produces Khamaj effect.

Sarparda is not a very popular raga compared with other ragas of Bilaval That. Compositions in Sarparda are,

Vidhu Vadana Yuvati Gana—Jhap Tal (Madhya).

Sohata Gale Beech—Tri Tal (Madhya).

Sarparda consists of a mixture of Alaiyya Bilaval, Yaman, Goud and Bihag ragas.

Karnatak

There is no raga called Sarparda in Karnatak sangeet nor one which resembles this Hindustani raga.

SAVANI

Hindustani

Savani belongs to Kafi That (Kharaharapriya). This raga is formed by combining Patadeep, Deshi and Des ragas. Its jati is Audava-Sampoorna. Ri and Dh are not used in aroha. Aroha and avaroha of Savani are,

स ग् प ग म प नि सं — सं नि ध प ग - म ग् रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni. Sometimes Komal Ni is also used for ranjakatwa. Diagnostic svara groups are,

ग म प ग् रि - नि् ध प म प ग रि - स रि ग् स.

Vadi is Sa and Samvadi Pa. This raga is rendered mostly in Madhya and Tara Saptaks. It is a Mosami raga (Rainy-season raga). A composition in Savani is,

Saiyya Mori Pati Leta Jaiyyo—Rupak Tala

—Maharana Shri Prabhat Devjee.

Karnatak

There is no raga called Savani in Karnatak sangeet nor one which resembles this Hindustani raga.

SAVANI BAHAR

Hindustani

This is a kind of Bahar which is sung in the month of Shravan and hence it is called Savani Bahar. It belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Shadava. In aroha Ri is omitted. In avaroha Dh is not used. Vadi is Ma and Samvadi Sa. This is a night raga. Its aroha and avaroha are,

स ग म प नि् ध नि् प नि सं —
रिं नि सं नि् प म प ग् ग् ग् म रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. The svara group ऩि स रि ग म प म ग म - रि स gives the Savani chaya. Svara group सां नि् प ग म suggests Bahar.

A composition in Savani Bahar is,
Garaja Garaja Barsaneko—Tri Tal (Madhya)—N. D. Joshi.

Karnatak

There is no Karnatak raga called Savani Bahar nor one which resembles this rare Hindustani raga.

SAVANI BHUPALI

Hindustani

Savani Bhupali is a combination of Bhoop and Malhar ragas. Its jati is Shadava-Shadava. In aroha Ma is not used. In avaroha Ni is dropped. Aroha and avaroha are,

स रि ग - ग रि प ग - ग प नि् - ध नि - सं —
सं ध प ग - ग् म रि स ऩि ध़ - ग रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In aroha both Komal and Tivra Ni are used. In avaroha both Komal and Tivra Ga are used. Vadi is Sa and Samvadi Dh. Chalan of this raga is,

ग रि - प म रि - ऩि् ऽ ऩि् ध़ - ऩि ऽ स ऽ - रि ग ग ऽ - ग प प -
ध सां ऽ ध - प ग् ग् म रि स ॥

ग ग ग - प प प - नि् ध - नि नि सं सं - सं रिं सं सं गं गं् गं - गं गं - सं सं नि् ध नि सं - ग् ग प - ग रि स ॥

This is an evening raga. Compositions in Savani Bhupali are,

Savanaki Boondana—Tri Tal (Madhya).
Pi Pi Ratata Papiha—Teen Tal (Drut).

Karnatak

There is no Karnatak raga called Savani Bhupali, nor one which resembles this rare Hindustani raga.

SAVANI BIHAG

Hindustani

Savani Bihag belongs to Bilaval That (Dheerasankarabharana). Its jati is Audava-Sampoorna. In aroha Ri and Dh are omitted. There are vakra sancharas in avaroha. Aroha and avaroha of Savani Bihag are,

स ग म प नि सं - रिं सं नि ध - सं नि प - ग प म ग रि स - ग ऽ ऽ स.

Svaras used are all Suddha svaras only of Hindustani sangeet. Vadi is Sa and Samvadi Pa. Chalan of this raga is as under.

स ग म प - सं - प ग - ग ऽ स । स ग ग प म - ग रि स रि स ।
ऩि ध़ स रि स - ऩि ऩि प़ ऽ ऽ । स स - स ग म - प प - नि सं सं ।
प नि सं ऽ सं - गं रिं - सं रिं सं । प ग - म प सं - प म - ग ऽ स ॥

प ऽ - नि ऽ नि - सं सं - सं ऽ सं । नि ध - सं रिं सं - नि ध - सं ऽ नि ।
प ग - ग प म - ग रि - स ऽ ऽ ॥

Savani Bihag is not a popular raga yet. This raga is said to have been composed by Khan Sahib Mehaboob Khan of Abroli. He was the father-in-law of Ustad Faiz Khaṇ, the famous musician. Compositions of Mehaboob Khan of Abroli bear the Mudra 'Darasapriya'. A composition in Savani Bihag is,

Jane Akela Sab—Jhap Tal (Madhya).

Karnatak

There is no raga called Savani Bihag in Karnatak sangeet. Karnatak raga Kedara has some resemblance to Savani Bihag. In raga Kedara Dh is not used by some. Others use it as a vakra sanchara in avaroha. Aroha and avaroha of Karnatak raga Kedara are,

स म ग म प नि सं - सं नि प म ग रि स or
सं नि प म ग म ध म ग रि स.

(See Kedara)

SAVANI DESH

Hindustani

Savani Desh belongs to Khamaj That (Harikambhoji). Its jati is Sampoorna-Sampoorna. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha of Savani Desh are,

ग नि़ ऽ स - रि ऽ - ग म प - ध (म) - म म प - नि सं — सं सं -
नि सं - रिं सं - नि् ऽ - ध प - ध म म - ग नि़् स - रि ॥

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Chalan of Savani Desh is as under.

म ग नि़् ऽ स रि ऽ ऽ - रि ग म प - ध (म) ऽ - नि नि सं ऽ नि सं ऽ ऽ -
नि् ध ध - म ऽ ग - म ग नि़् ऽ स रि ।

म म म प - नि नि सं सं - नि नि सं ऽ - रिं नि सं ऽ - नि ऽ नि नि -
सं ऽ सं सं - नि सं रिं सं - नि् ध प - ध (म) म म ऽ.

Svara group ध (म) ऽ with Ma elongated sounds beautiful. This is a rare raga and almost resembles raga Desh. A composition in this raga is,

Eri Kari Badari—Tri Tal (Madhya).

Hindustani raga Desh is allied to this raga.

Desh—svara group रि ग म प is not used. Only रि म प is used (See Desh).

Karnatak

There is no raga called Savani Desh in Karnatak sangeet. No Karnatak raga resembles this Hindustani raga.

SAVANI KALYAN

Hindustani

Savani Kalyan belongs to Kalyan That (Mechakalyani). Strictly speaking this raga should be put under Bilaval That as Prati Ma is not at all used. Only Suddha Ma is used. But as this raga is sung with the anga of Suddha Kalyan it is put under Kalyan That. According to some this raga is a Dhaivatantya raga. Aroha and avaroha of Savani Kalyan are,

प़ स - रि ग रि स - म ग - प ध — प ध प ग - रि स नि़ ध़ नि़ ध़ - पं़.

Svaras used are all Suddha svaras of Hindustani sangeet. Vadi is Sa and Samvadi Pa. Savani Kalyan is sung in the first prahara of night. Raga vistara is mostly in Mandra and Madhya Saptaks. Chalan of this raga is as under.

ग रि स - नि़ ध़ नि़ ध़ - प़ - प़ स - रि ग रि स - स स - म ग - प प ध -
प ध प ग - रि स ध़ - ग रि स.

Compositions in Savani Kalyan are,
Gavo Bajavo Sura Saraga—Ada Choutal (Madhya).
Jahu Ta Na Lage—Tilwada (Vilambit).

Karnatak

There is no raga called Savani Kalyan in Karnatak sangeet nor one which resembles this Hindustani raga.

SAVANI KEDAR

Hindustani

Savani Kedar belongs to Bilaval That (Dheerasankarabharana). It is a mixture of Kedar and Mia Malhar ragas. Its jati is Sampoorna-Shadava. In avaroha Dh is omitted. Aroha and avaroha of this raga are,

स - रि स - म ग - प - नि् ध नि सं —
सं - नि प - म – ग म प - ग म - रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups are,

नि़् ध़ नि़ स - म ऽ - म ग - प प.

This is a rainy season raga. Both Nishads are used as in Mia Malhar. A composition in Savani Kedar is,

Tuma Ho Parabeena—Tilwada (Vilambit)

—S. N. Ratanjankar.

Tivra Ma is not even touched in this raga although Kedar anga is prominent.

Karnatak

There is no Karnatak raga called Savani Kedar nor one which resembles this Hindustani raga.

SAVERI

Hindustani

Karnatak raga Saveri is gradually becoming popular in Hindustani sangeet also. It belongs to Bhairav That (Mayamalavagaula). Jati of Saveri is Audava-Sampoorna. Ga and Ni are not used in aroha. Aroha and avaroha of Saveri are,

स रि् म प ध् सं — सं नि ध् प म ग रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. This is a morning raga.

Hindustani raga Jogia has great resemblance to Saveri.

Jogia—Pa is either not used or used only in a vakra sanchara in avaroha as प ध् म ऽ ऽ रि् ऽ. Ga is not used in both aroha and avaroha. Aroha and avaroha of Jogia are,

स रि् म - प ध् सं — सं नि ध् ऽ - प ध् म ऽ - रि् ऽ स.

(See Jogia)

Karnatak

Saveri is a very popular raga. It is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani sangeet. Its jati is Audava-Sampoorna. In aroha Ga and Ni are omitted. Aroha and avaroha of Saveri are,

स रि$_1$ म$_1$ प ध$_1$ सं—सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

Jeeva svaras of this raga are Suddha Ri and Suddha Dh. This raga is very appealing in the morning. A number of compositions are available. The following are very popular.

Rama Bana Tana Shourya (Telugu)—Adi Tala
—(Vilamba Kala)—Tyagaraja.
Daridapule (Telugu)—Adi Tala—Tyagaraja.
Amba Durusaga Kripa Joochi (Telugu)—Adi Tala
—Shyama Shastri.

Karnatak ragas Malahari and Saranganata resemble Saveri. Malahari—Ni is not used. Its aroha and avaroha are,

स रि् म प ध् सं — सं ध् प म ग रि् स.

(See Malahari)

Saranganata—In avaroha Ni is used in vakra sanchara. Aroha and avaroha of Saranganata are,

स रि् म प ध् सं — सं नि सं ध् प म ग रि् स.

(See Saranganata).

SENAGRANI

Hindustani

There is no raga called Senagrani in Hindustani sangeet.

Karnatak

Senagrani is the old name for the 7th Melakarta Senavati (ra, gi, ma, dha, na). Janya raga Senagrani is derived from the 7th Melakarta Senavati. Its jati is Sampoorna-Sampoorna. There are vakra sancharas in aroha and avaroha. Its aroha and avaroha are,

स रि$_1$ ग$_2$ रि$_1$ म$_1$ ग$_2$ म$_1$ प नि$_1$ ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_1$ ग$_2$ म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, the aroha and avaroha are,

स रि् ग् रि् म ग् म प ध ध् सं — सं ध ध् प म ग् म ग् रि् स.

In above Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak system. A composition in raga Senagrani is,

Gyanambike Palayamam (Sanskrit)—Trisra Eka Tala
—Muttuswamy Dikshitar.

SENAVATI

Hindustani

There is no raga called Senavati in Hindustani sangeet.

Karnatak

Senavati is the 7th Melakarta. Its old name is Senagrani (ra, gi, ma, dha, na). Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_1$ सं — सं नि$_1$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh, Suddha Ni.

According to Hindustani notation, the aroha and avaroha are,

स रि॒ ग॒ म प ध॒ ध सं — सं ध ध॒ प म ग॒ रि॒ स.

In above Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak system. A composition in the raga Senavati is,

Jalamela Raghupate Shreepate (Telugu)—Adi Tala
—Balamuralikrishna.

SHADVIDHAMARGINI

Hindustani

There is no raga called Shadvidhamargini in Hindustani sangeet. A raga called 'Khatma' corresponds to Shadvidhamargini of Karnatak sangeet. Khatma is a rare raga or That. Aroha and avaroha of raga Khatma are,

स रि॒ ग॒ म॑ प ध नि॒ सं — सं नि॒ ध प म॑ ग॒ रि॒ स.

Poorvanga consists of Todi and uttaranga of Khamaj.

Karnatak

Shadvidhamargini is Melakarta No. 46 of Karnatak sangeet (ra, gi, mi, dhi, ni). Old name for this Melakarta is Sthavaraj. Aroha and avaroha of this Sampoorna-Sampoorna jati raga are,

स रि$_1$ ग$_2$ म$_2$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि् ग् म॑ प ध नि् सं — सं नि् ध प म॑ ग् रि् स.

Shadvidhamargini is not a popular raga.

The following compositions in this raga are available.

Samayamipudu (Telugu)—Adi Tala
—Tiruvotriyur Tyagayya.

Haimavateem Bhaja Manasa (Sanskrit)—Rupaka Tala
—Balamuralikrishna.

SHAILADESHAKSHI

Hindustani

There is no raga called Shailadeshakshi in Hindustani sangeet. This is a pleasing raga and can be easily absorbed into Hindustani sangeet.

Karnatak

Shailadeshakshi is the old name for the 35th Melakarta Shulini (ru, gu, ma, dhi, nu). Janya raga Shailadeshakshi is derived from the 35th Melakarta Shulini. Its jati is Audava-Shadava. Ri and Ni are omitted in aroha and in avaroha Ga is omitted. There is a vakra sanchara in avaroha. Aroha and avaroha of Shailadeshakshi are,

स म$_1$ ग$_3$ प ध$_2$ सं — सं नि$_3$ ध$_2$ सं नि$_3$ प म$_1$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स म ग प ध सं — सं नि ध सं नि प म ग् स.

In above Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) of Karnatak system. A composition in Shailadeshakshi is,

Shree Shulini Shritapalini (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SHANKARA

Hindustani

Shankara is a very popular raga. It belongs to Bilaval That (Dheerasankarabharana). Jati of this is Audava-Shadava. Ri and Ma are not used in aroha. In avaroha Ma is omitted but Ri is slightly touched. Aroha and avaroha of Shankara are,

स ग प - नि ध सं नि — सं नि ध प - ग - ग प ग s - रि स.

Svaras used are Tivra Ri, Tivra Ga, Tivra Dh and Tivra Ni. Ri is only touched in avaroha. Some musicians do not even touch Ri as रि स but end avaroha with ग प ग s स, with meen ग s स. Dh is taken as meed to Pa. Some musicians use Prati Ma in avaroha in a vakra sanchara as नि म॑ प and also use slightly Ri in avaroha. This type of Shankara is Audava-Sampoorna, aroha and avaroha being,

स ग प - नि ध सं नि — सं नि ध म॑ प - ग प - ग s रि स.

Pakad or Gunjan svara groups consist of

सं s नि प - नि ध - सं s नि s.

Vadi is Ga and Samvadi Ni. Sangatis प सं, ग प, and ग स are frequently used. This raga is sung during the second prahara of night.

Compositions in Shankara which are very popular are,
So Jao Nuriya-Tilwada (Vilambit).
Shankara Bhandara Dole—Ek Tal (Drut).

Hindustani ragas Bihag, Hamsadhvani, Shankara Aran, Mamata and Shankara Karan are allied to raga Shankara.

Bihag—Ma is prominently used. Both Suddha and Prati Ma are used (See Bihag).

Hamsadhvani—Dh is not used. Ri is used prominently (See Hamsadhvani).

Shankara Aran—Tivra Ma is used prominently in aroha although it is omitted in avaroha (See Shankara Aran),

Mamata—Ri and Ma are completely omitted (See Mamata).

Shankara Karan—Ri is prominent (See Shankara Karan).

Karnatak

There is no raga called Shankara in Karnatak sangeet. Karnatak raga Hamsadhvani resembles the above Hindustani raga to some extent. But in Hamsadhvani Dh is not used. Aroha and avaroha are,

स रि ग प नि सं — सं नि प ग रि स.

(See Hamsadhvani)

Hindustani raga Shankara is becoming popular in the South.

SHANKARA ARAN

Hindustani

This raga is a type of Shankara in which Tivra Ma is used prominently in aroha. Shankara Aran belongs to Kalyan That (Mechakalyani). Its jati is Shadava-Audava. In aroha Ri is omitted. In avaroha Ri and Ma are not used.

Aroha and avaroha of Shankara Aran are,

स - ग म॑ ध - प - नि ध सं — सं - नि ध - नि प - ग प - ग ऽ स.

Svaras used are all Tivra svaras. Vadi is Pa and Samvadi Sa. Pakad svara groups are,

ध प ग स - स ग म॑ ध - नि ध नि प - ग प ग ऽ स.

Svara group ग म॑ ध gives a touch of Hamir to aroha. This raga is sung during night. This is not a popular raga but is an interesting one. A composition in this raga is,

Kahuko Rijhava Na Ho Alabadi—Rupaka Tal (Vilambit)
—S. N. Ratanjankar.

Jare Jare Jare Patangawa—Tri Tal (Madhya)
—S. N. Ratanjankar.

This raga is different from ragas Sankarabharan and Shankara Karan. Sankarabharan has no resemblance to Shankara Aran.

Shankara Karan—Ri is prominently used. Poorvanga is Kalyan and uttaranga is Shankara (See Shankara Karan).

Another raga which resembles this raga is Mamata.

Mamata—Ri and Ma are completely omitted. Aroha and avaroha of Mamata are,

स ग प ध नि सं — सं नि ध प ग स (See Mamata).

Karnatak

There is no raga called Shankara Aran. There is the popular raga Shankarabharana which has no resemblance to Shankara Aran of Hindustani sangeet. There is no Karnatak raga which resembles Shankara Aran.

SHANKARABHARANA

Hindustani

Bilaval That of Hindustani sangeet corresponds to Dheerasankarabharana Melakarta of Karnatak sangeet. Shuddha Bilaval corresponds to raga Shankarabharana of South. It has the following aroha and avaroha.

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Shuddha Bilaval is also called by some as Shankarabharana (See Shuddha Bilaval).

Karnatak

Shankarabharana is one of the most popular ragas and also one of the most important Melakartas. Shankarabharana has the prefix 'Dheera' given to it for purposes of 'Katapayadi Sankhya' method for finding out the number of the Melakarta in the 72 Melakarta scheme. This Melakarta corresponds to the Diatonic Major Scale of Western Music. It is a major raga and chosen for singing Ragam, Tanam and Pallavi in concerts. Dheerasankarabharana is the 29th Melakarta (ri, gu, ma, dhi, nu). Aroha and avaroha of this Sampoorna-Sampoorna raga Shankarabharana are,

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

The most popular among the numerous compositions in this raga are,

Svara Raga Sudha (Telugu)—Adi Tala—Tyagaraja.
Akshaya Linga Vibho (Sanskrit)—Chapu Tala
—Muttuswamy Dikshitar.
Yeduta Nilichite (Telugu)—Adi Tala—Tyagaraja.
Sahaja Guna Rama (Telugu)—Adi Tala
—Muthiah Bhagavatar.

SHANKARA KARAN

Hindustani

This is a rare raga. It is a mixture of Kalyan and Shankara ragas like Shankara Aran, Imani Shankara and Mamata ragas. In this raga poorvanga consists of Kalyan and uttaranga of Shankara. Ri is prominently used. Prati Ma is used in aroha only. Aroha and avaroha of this raga are,

स रि ऽ ग म॑ - प नि ध सं नि ऽ - सं नि प म॑ ग रि ऽ स.

Svaras used are Tivra Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni.

This raga is sung in the night. The following composition in raga Shankara Karan is available.

Sudha Mori Koun Rakhi—Tri Tal (Madhya)—G. N. Natoo.

There seems to be some confusion regarding the ragas Shankara Aran and Shankara Karan. Some think that they are names for one and the same raga. Others consider them to be two different ragas.

Shankara Aran—Ri is not used (See Shankara Aran).

(For differences between other allied ragas, see Shankara).

Karnatak

There is no Karnatak raga called Shankara Karan nor one which resembles this rare Hindustani raga.

SHANKARA MOHANA

Hindustani

There is no Hindustani raga called Shankara Mohana. This raga has for its aroha Hindustani raga Shankara and the Karnatak raga Mohana (Bhoop) for avaroha. Aroha and avaroha are,

स रि ग प नि ध सं नि — सं ध प ग रि स.

In Shankara Ri is not used in aroha.

Karnatak

Shankara Mohana has been introduced by Shri C. Rangiah of Mysore. It is a combination of the popular Hindustani raga Shankara in aroha and of the popular Karnatak raga Mohana in avaroha. It is placed under the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Shadava-Audava. In aroha Ma is omitted. In avaroha Ni and Ma are not used. There is vakra sanchara in aroha. Aroha and avaroha are,

स रि$_2$ ग$_3$ प नि$_3$ ध$_2$ सं नि$_3$—सं ध$_2$ प ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Chatusruti Dh and Kakali Ni. According to Hindustani notation they are,

स रि ग प नि ध सं नि—सं ध प ग रि स.

A composition in this raga is,
Namami Shankara Sutam (Sanskrit)—Adi Tala
—C. Rangiah.

SHANKARANANDINI

Hindustani

This new raga which is a mixture of Shankara, Bihag and Nand ragas is a pleasing one. Its jati is Shadava-Sampoorna. In aroha Ri is not used. Aroha and avaroha are,

स ग - म प - नि ध सं नि *or* नि प सं नि —
सं नि ध प - म॑ ग म ग - ग म ध प - रि ऽ स.

Svaras used are Tivra Ri, Tivra Ga, both Komal and Tivra Ma, Triva Dh and Tivra Ni.

Aroha consists of Shankara. Uttaranga of avaroha is Bihag and poorvanga of avaroha is Nand. Svara groups indicative of these ragas are,

Shankara—नि ध सं नि *or* नि प सं नि.

Bihag—सं नि ध प - म॑ ग म ग.

Nand—ग म ध प - रि ऽ स.

This is a night raga. A composition in this raga is, Jhumata Ave Radha Ke Sang—Teen Tal (Madhya).

Karnatak

There is no Karnatak raga called Shankaranandini nor one which resembles this newly introduced Hindustani raga.

SHANKARAPRIYA or SHIVAPRIYA

Hindustani

There is no Hindustani raga called Shankarapriya. Shivaranjini of North corresponds to the rare Karnatak raga Shankarapriya. Shivaranjini has the following aroha and avaroha,

स रि ग् प ध सं — सं ध प ग् ऽ रि स.

(See Shivaranjini)

Karnatak

Shankarapriya belongs to the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Audava-Audava. Ma and Ni are not used. Aroha and avaroha are,

स रि$_2$ ग$_2$ प ध$_2$ सं — सं ध$_2$ प ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Chatusruti Dh. According to Hindustani notation they are,

स रि ग् प ध सं — सं ध प ग् रि स.

This raga is also called Shivapriya or Manolayam. A composition in this raga is,

Va Velave (Tamil)—Adi Tala—S. Ramanathan.

Newly introduced Karnatak raga Dwigandharabhushini resembles Shankarapriya or Shivapriya.

Dwigandharabhushini—Komal and Tivra Ga come together as ग् ग ग्. Tivra Dh is used in aroha and Komal Dh in avaroha (See Dwigandharabhushini).

SHANKARI

Hindustani

There is no Hindustani raga called Shankari. There is a raga Shankara (See Shankara). This rare Karnatak raga Shankari which makes use of only four svaras resembles one of the types of Malashree the aroha and avaroha of which are,

स ग प नि सं—सं नि प ग स (See Malashree).

Karnatak

Shankari is a rare raga having only four svaras in both aroha and avaroha. Its jati is Chatusvari-Chatusvari or Svarantara-Svarantara. It belongs to the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which correponds to Bilaval That of Hindustani. Aroha and avaroha of Shankari are,

स ग$_3$ प नि$_3$ सं — सं नि$_3$ प ग$_3$ स.

Svaras used are Antara Ga and Kakali Ni. Ri, Ma and Dh are not used. According to Hindustani notation the aroha and avaroha are,

स ग प नि सं—सं नि प ग स.

The authorship of this raga as well as the only composition existing is attributed to two different composers.

Nannu Brochuta (Telugu)—Adi Tala

1. Kakinada Krishna Iyer.
2. Kanrakutti Krishna Iyengar.

A similar raga of only four svaras is being sung nowadays under the name Mahati. There is already a raga called Mahati which is a janya of the 43rd Melakarta Govambodhi. Its jati is Shadava-Shadava. Aroha and avaroha of the Pratimadhyama raga are,

स ग$_2$ म$_2$ प ध$_1$ नि$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ स.

There is a Karnatak raga called Shankhari which also belongs to the 29th Melakarta Dheerasankarabharana. It is different from Shankari. Aroha and avaroha of Shankhari are,

स ग म प सं—सं नि प म ग स.

This is an interesting raga resembling Gambhiranata without Ni in aroha (See Gambhiranata).

SHANMUKHAPRIYA

Hindustani

This Karnatak raga is becoming popular in Hindustani sangeet during recent years. If Prati Ma is substituted for Suddha Ma in Asavari That then Shanmukhapriya That is formed. Aroha and avaroha of Shanmukhapriya That and also raga of the same raga will be as under.

स रि ग् म॑ प ध् नि् सं — सं नि् ध् प म॑ ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Prati Ma, Komal Dh and Komal Ni. Occasionally Tivra Dh is also used. Hindustani musicians are now familiar with the Karnatak raga Simhendramadhyam. If Komal Ni is used in place of Tivra Ni then is becomes Shanmukhapriya. Chalan of Shanmukhapriya is as under.

प़ म़॑ ऽ - प़ ध़् नि़् स - रि स ऽ - ध़् ऽ नि़् स ऽ - रि ग् रि ऽ -
रि ग् म॑ प ऽ ध् नि् ध नि् सं - सं ध् ऽ - नि् सं - रिं गं् रिं - रिं गं् मं॑ पं -
मं॑ गं् रिं सं - नि् सं रिं सं - नि ध् ऽ - प म॑ ऽ - प म॑ ग् ऽ रि - ग् रि स ऽ -
नि ध़् ऽ नि़् स.

Occasional use of Tivra Dh is not only permissible but beautiful. A composition in Shanmukhapriya is,

Giridhara Murahara—Tri Tal (Madhya)—S. Rajam.

Karnatak

Shanmukhapriya is Melakarta No. 56 of Karnatak sangeet (ri, gi, mi, dha, ni). It is called Chamara by Dikshitar school. Jati of this raga is Sampoorna-Sampoorna. Aroha and avaroha of this raga are,

स रि$_2$ ग$_2$ म$_2$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् म॑ प ध् नि् सं — सं नि् ध् प म॑ ग् रि स.

Although only Suddha Dh has to be used, in practice Chatusruti Dh is permissible in aroha as प ध नि् सं instead of प ध् नि् सं.

Shanmukhapriya assumes two svaroops on account of Dh.

1. Bhairavi svaroop on account of use of Chatusruti Dh in aroha as in the raga Bhairavi.

2. Natabhairavi (Jeevanpuri) svaroop when only Suddha Dh is used in both aroha and avaroha.

In the past Shanmukhapriya used to be sung with Chatusruti Dh in aroha like raga Bhairavi. It used to sound like Bhairavi with Prati Ma instead of Suddha Ma. At the present day use of Chatusruti Dh is not done as far as possible. Also Ni which in aroha of Bhairavi becomes slightly higher than Kaisiki Ni is avoided by not giving the grace note of Sa and by elongating svara Ni as प ध् नि् ऽ ऽ सं. These two factors make the raga Shanmukhapriya of the present day resemble the Hindustani ragas Durbari Kanada and Jeevanpuri in the lower sancharas.

Shanmukhapriya is a very popular raga. The following compositions are very frequently heard.

Mari Vere Dikkevaraiyya Rama (Telugu)—Adi Tala
—Patnam Subbramani Iyer.

Valli Nayaka Nive (Telugu)—Adi Tala
—Muthiah Bhagavatar.

Siddhi Vinayakam (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

SHARABHADHWAJA

Hindustani

There is no Hindustani raga called Sharabhadhwaja. This is a pleasing raga which could be included among ragas of Marwa That (Gamanashrama). Its aroha and avaroha are,

स रि् - ग म॑ प - ध - सं — सं ध - प ग रि् - स.

Karnatak

Sharabhadhwaja belongs to the 53rd Melakarta Gamanashrama (ra, gu, mi, dhi, nu) which corresponds to Hindustani

Marwa That. Jati of this raga is Shadava-Audava. Ni is not used in aroha. In avaroha Ni, and Ma are omitted. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_2$ प ध$_2$ सं — सं ध$_2$ प ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, and Chatusruti Dh. According to Hindustani notation they are,

स रि॒ ग म॑ प ध सं — सं ध प ग रि॒ स.

In order to avoid Ni in both aroha and avaroha it is necessary to elongate Dh as प ध S S and सं ध S. A composition in this rare raga is,

Kunjara Gamana (Sanskrit)—Adi Tala—C. Rangiah.

SHARADABHARANA

Hindustani

There is no raga called Sharadabharana in Hindustani sangeet, nor one which corresponds to this Karnatak raga. This is an interesting raga and can be introduced into Hindustani sangeet.

Karnatak

Sharadabharana is a janya of the 34th Melakarta Vagadishvari (ru, gu, ma, dhi, ni). Jati of this raga is Shadava-Shadava. Ri is omitted in aroha and Ga is not used in avaroha. Aroha and avaroha of Sharadabharana are,

स म$_1$ ग$_3$ म$_1$ प म$_1$ ध$_2$ नि$_2$ सं *or* प ध$_2$ नि$_2$ सं —
सं नि$_2$ ध$_2$ म$_1$ प म$_1$ रि$_3$ स.

There are vakra sancharas in both aroha and avaroha. Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स म ग म प म ध नि॒ सं *or* प ध नि॒ सं — सं नि॒ ध म प म ग॒ स.

In the avaroha Komal Ga (ग॒) stands for Shatsruti Ri (रि$_3$) of Karnatak system. This is a pleasing raga but not a popular one. The following composition is available.

Saramaina Nee Namame (Telugu)—Adi Tala
—Tiruvottriyur Tyagayya.

SHARADAPRIYA

Hindustani

There is no Hindustani raga called Sharadapriya. It is obtained by substituting Komal Ni for Dh in Shivaranjini.

Shivaranjini—स रि ग्‌ प ध सं — सं ध प ग्‌ रि स.

Sharadapriya—स रि ग्‌ प नि्‌ सं — सं नि्‌ प ग्‌ रि स.

This raga has also Chaya of Palasi (See Palasi).

Karnatak

Sharadapriya has been introduced by Shri Mysore Venkatagiriyappa. It is put under the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Audava-Audava. Ma and Dh are not used. Aroha and avaroha are,

स रि$_2$ ग$_2$ प नि$_2$ सं — सं नि$_2$ प ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, and Kaisiki Ni. According to Hindustani notation they are,

स रि ग्‌ प नि्‌ सं — सं नि्‌ प ग्‌ रि स.

A composition in this raga is,

Sharade Shubhra Hare (Sanskrit)—Trisra Eka Tala

—Mysore Venkatagiriyappa.

Sharadapriya does not seem to be different from raga Ratipatipriya (See Ratipatipriya).

Sharadapriya reminds us of the Karnatak ragas Pushpalatika Bhinnashadja and Rudrapriya. In these ragas Ma is used (See Pushpalatika, Bhinnashadja and Rudrapriya).

SHARAVATI

Hindustani

There is no Hindustani raga called Sharavati.

Karnatak

Sharavati is the old name for the 25th Melakarta Mararanjani (ri, gu, ma, dha, na). Janya raga Sharavati is derived from the 25th Melakarta Mararanjani. Its jati is

Shadava-Sampoorna with vakra sancharas in aroha. In aroha Ri is omitted. Aroha and avaroha of Sharavati are,

स म$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_1$ ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, the aroha and avaroha are,

स म ग म प ध् ध ध् सं — सं ध ध् प म ग रि स.

In above Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak system. A composition in Sharavati is,

Sharavati Tatavasini (Sanskrit)—Trisra Eka Tala

—Muttuswamy Dikshitar.

SHEKHARACHANDRIKA

Hindustani

There is no Hindustani raga called Shekharachandrika. Gujari Todi or Gurjari Todi of Hindustani corresponds to the Karnatak raga Shekharachandrika. Aroha and avaroha of Gujari Todi are,

नि़ स - रि् ग् - म॑ ध् म॑ ग् - म॑ ध् नि सं - सं - नि सं - रिं् नि ऽ -
ध् ध् - म॑ ध् नि - म॑ ग् - रि् रि् स.

(See Gujari Todi)

Karnatak

Shekharachandrika is a rare raga. It is a janya of the 45th Melakarta Shubhapanthuvarali (Todi That). This raga corresponds to the Hindustani raga Gujari Todi. Jati of Shekharachandrika is Shadava-Shadava. Pa is omitted. Aroha and avaroha are,

स रि् ग् म॑ ध् नि सं — सं नि ध् म॑ ग् रि् स.

A composition in Shekharachandrika is,

Ayyane un Azragaikana (Tamil)—Rupaka Tala

—Vedanayakam Pillai.

Gujari Todi is also known as Shubhali thereby suggesting that it is Shubhapantuvarali with Pa omitted.

SHESHANADA

Hindustani

There is no raga called Sheshanada in Hindustani sangeet. Hindustani musicians are now familiar with the raga Simhendramadhyam. If Ni is omitted in aroha in this raga, then the raga Sheshanada is obtained (See Simhendramadhyam).

Karnatak

Sheshanada is derived from the 57th Melakarta Simhendramadhyam (ri, gi, mi, dha, nu). Jati of the raga is Shadava-Sampoorna. In aroha Ni is omitted. Aroha and avaroha of this raga are,

स रि$_2$ ग$_2$ म$_2$ प ध$_1$ सं — सं नि$_3$ ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग॒ म॑ प ध॒ सं — सं नि ध॒ प म॑ ग॒ रि स.

Sheshanada is not a popular raga. The following composition is available.

Kori Nanu Ninnepudu (Telugu)—Adi Tala
—Tiruvottriyur Tyagayya.

SHIVA BHAIRAV

Hindustani

Shiva Bhairav is also known as Shivamath Bhairav or Shree Bhairav. There is difference of opinion regarding the svaroop of this raga. This is a Mishra Mela raga. But as it is sung with Bhairav ang it is put under Bhairav That (Mayamalavagaula). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this raga are,

म̣ प̣ ध̣॒ नि̣ स - ग म रि॒ - ग प - ध॒ - नि सं - रिं॒ - गं॒ रिं॒ सं -
नि सं - ध॒ नि॒ ध॒ प - स रि॒ स.

Svaras used are Komal Ri, both Komal and Tivra Ga, Suddha Ma, Komal Dh and both Komal and Tivra Ni. Sometimes Tivra Dh is also used. Vadi is Dh and Samvadi Ri. This raga is sung in the morning. In avaroha use of

Komal Ga gives this raga Chaya of Todi. Komal Ga and Komal Ni are not used in a straight way but in vakra sancharas नि़ स ग् रि् स and नि़ स - ध़् नि़् प़. This is not a popular raga. The following compositions are sometimes heard.

Gavo Milike Aj Badhava—Tri Tal (Vilambit).
Suna Suna Sujan Chatara—Tri Tal (Madhya)
—S. N. Ratanjankar.
Sadaranga Bandho—Choutal (Madhya).

Karnatak

There is no raga called Shiva Bhairav in Karnatak sangeet nor one which resembles this Hindustani raga.

SHIVA KAMBHODI

Hindustani

There is no raga called Shiva Kambhodi in Hindustani sangeet. This is an interesting raga which can be introduced into Hindustani sangeet under ragas of Khamaj That. Sanchara ग म नि् ऽ सं in aroha is peculiar and good. In avaroha svara group सं नि् प म ग ऽ sounds like Tilang.

Karnatak

Shiva Kambhodi is a janya of 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Its jati is Audava-Shadava. Pa and Dh are not used in aroha and in avaroha Dh is omitted. Aroha and avaroha of Shiva Kambhodi are,

स रि$_2$ ग$_3$ म$_1$ नि$_2$ ऽ सं — सं नि$_2$ प म$_1$ ग$_3$ ऽ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म नि् ऽ सं — सं नि् प म ग ऽ रि स.

Jeeva svaras of this raga are Ga and Ni. These svaras are elongated and sound beautiful. The following svara groups are very pleasing,

स रि ग ऽ - म नि् नि् सं ऽ - ग म नि् नि् ऽ सं - ग म नि् नि् प ऽ -
नि् प म ग ऽ - सं नि् प म ग ऽ.

Shivakambhodi is not a popular raga but a pleasing one. Compositions in this raga are,

Kamakshi Pahi Mam (Sanskrit)—Khanda Triputa Tala
—Jayachamaraja Wadiyar.

Satatamu Ninne Sharanantine (Telugu)—Adi Tala
—Mysore Padmanabha Rao.

SHIVAPANTUVARALI

Hindustani

There is no Hindustani raga called Shivapantuvarali. Shivapantuvarali Melakarta corresponds to Todi That of Hindustani sangeet. The present name for Shivapantuvarali in Karnatak sangeet is Subhapantuvarali (See Subhapantuvarali).

Karnatak

Shivapantuvarali is the old name for the 45th Melakarta Subhapantuvarali (ra, gi, mi, dha, ni). This is a Sampoorna-Sampoorna raga and corresponds in every way to Subhapantuvarali (See Shubhapantuvarali).

SHIVARAJ

Hindustani

This rare raga sounds like a mixture of Simhendramadhyam, Mooltani and Piloo ragas. Jati of this raga is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of this raga are,

नि़ स - म॑ ग॒ म॑ - प - नि सं — सं नि - ध॒ प - ग म॑ प -
नि ध॒ प - म॑ ग॒ म॑ ग॒ म॑ ग॒ - रि स.

Svaras used are Tivra Ri, Komal Ga, Tivra Ma, Komal Dh and Tivra Ni. Pakad or Gunjan svara groups are,

नि़ स ग म॑ - प - ग म॑ प - नि ध॒ प - म॑ ग॒ म॑ ग॒ म॑ ग॒ - रि ऽ स ऽ.

Aroha of this raga sounds like Mooltani and avaroha ends like Simhendramadhyam. Svara groups स ग॒ रि स - नि ध॒ प

sound like Piloo or Keeravani or Simhendramadhyam. A composition in raga Shivaraj is,

Binati Mano Piya—Tri Tal (Madhya)—J. D. Patki.

Hindustani ragas Mooltani and Simhendramadhyam resemble raga Shivaraj.

Mooltani—Ri is Komal (See Mooltani).

Simhendramadhyam—Ri and Dh are used in aroha (See Simhendramadhyam).

Karnatak

There is no raga called Shivaraj in Karnatak sangeet nor one which resembles this Hindustani raga.

SHIVARANJINI

Hindustani

Shivaranjini is a raga which has become popular during the last twenty years. It belongs to Kafi That (Kharaharapriya). Its jati is Audava-Audava. Ma and Ni are omitted in both aroha and avaroha. Aroha and avaroha of this raga are,

स रि ग् प - ध - सं—सं ध प - ग् ऽ - रि स ऽ.

Svaras used are Tivra Ri, Komal Ga and Tivra Dh. Pakad or Gunjan svara groups are,

ग् प ध सं - ध प ग् ऽ रि - स.

Vadi is Pa and Samvadi Sa. This raga appeals very much in the night. It has pathos in it. It is used in Film music for expressing sorrow. Shivaranjini is obtained by using Komal Ga in Bhoop instead of Tivra Ga. It is surprising how a raga which could be obtained by such a simple process had escaped the imagination of musicians till very recently. Compositions in Shivaranjini are,

Beena Bajavata Mohana—Jhap Tal—J. D. Patki.
Bole Atariya Sakhi Kagava—Tri Tal—J. D. Patki.

Karnatak

There is a raga called Shivaranjini in Karnatak sangeet which is a janya of the 64th Melakarat Vachaspati (ri, gu, mi, dhi, ni).

Its jati is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha. Aroha and avaroha of Shivaranjini of Karnatak sangeet are,

स रि$_2$ ग$_3$ म$_2$ ध$_2$ प ध$_2$ नि$_2$ सं—सं नि$_2$ ध$_2$ प ध$_2$ म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म॑ ध प ध नि् सं—सं नि् ध प ध म॑ ग रि स.

Karnatak raga Shivaranjini has no resemblance to the Shivaranjini of Hindustani sangeet. There are no compositions in the Karnatak raga Shivaranjini. It is not a popular raga. Shankarapriya of South resembles Shivaranjini (See Shankarapriya). Shankarapriya is also called Shivapriya or Manolyam (See Shankarapriya). Dvigandharabhushini resembles Shivaranjini of North and also has pathos in it. Aroha and avaroha of Dvigandharabhushini are,

स रि ग् ग ग् - प ध - सं — सं ध् ऽ प - ग् - ग ग् ऽ - रि ऽ ऽ स - ध़ स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, both Komal and Tivra Dh (See Dvigandharabhushini).

Raga Japani recently introduced by Shri V. Ramanathan resembles Shivaranjini of Hindustani. In Japani, Dh is Komal. Aroha and avaroha are,

स रि ग् प ध् सं—सं ध् प ग् रि स.

This scale is found in the Japanese Koto music.

SHIVATILAK

Hindustani

Shivatilak seems to have been formed by combining ragas Shankara and Tilak Kamod. In uttaranga it has chaya of Shankara and in its poorvanga that of Tilak Kamod. Aroha and avaroha of Shiva Tilak are,

प़ नि़ - स रि ग ऽ स - ग प नि ध सं — सं ऽ - नि ऽ - (प) -

ध म ग - स रि प म ग - (स) नि़ - प़ नि़ स रि - ग ऽ ऽ स.

Svaras used are all Suddha svaras of Hindustani sangeet. Svara group ध म ग sounds like Bihag. This is used between Tilak Kamod and Shankara angas of Shivatilak as a connecting link. Meend ग ऽ ऽ स is prominently given. This is a very pleasing raga and deserves to be popularised.

Compositions in this raga are,

Mukta Uparakini Jo—Ek Tal (Vilambit)—G. N. Natoo.

Sadhata Kaja Bina Lagava—Tri Tal (Madhya)
—G. N. Natoo.

Karnatak

There is no raga called Shivatilak in Karnatak sangeet. There is no Karnatak raga which resembles this Hindustani raga.

SHOBHAVARI

Hindustani

Shobhavari belongs to Asavari That (Natabhairavi). Its jati is Audava-Audava. Ga and Ni are omitted in this raga. Aroha and avaroha of raga Shobhavari are,

स - रि - म - प - सं ध् ऽ ऽ सं—सं - ध् - प म - रि ऽ ऽ स.

Svaras used are Tivra Ri, Suddha Ma and Komal Dh. Pakad or Gunjan svara groups are,

रि म प सं - ध् ऽ प - म प ध् - म प - म रि ऽ स.

Vadi is Dh and Samvadi Ri. This is a morning raga. Sangati म रि sounds beautiful. Care should be taken not to introduce Komal Ri. This will convert Shobhavari to Jogia. Compositions in raga Shobhavari are,

Ab Na Jagavo Pritama—Tri Tal (Madhya)—J. D. Patki.

Bandhanava Bando—Ek Tal (Madhya)—J. D. Patki.

Hindustani ragas Asavari and Jeevanpuri resemble Shobhavari. In these ragas svaras Ni and Ga are used prominently.

Karnatak

Karnatak raga Sutradhari resembles this Hindustani raga.

SHREE

Hindustani

Raga Shree belongs to Poorvi That (Kamavardhini). There are two types of Shree—(1) Audava-Sampoorna. (2) Shadava-Sampoorna. Aroha and avaroha of the 1st type of Shree are,

स $^{\text{स}}$रि॒ $^{\text{ग}}$रि॒ - स - रि॒ - म॑ प - नि सं — सं - नि ध॒ - प - म॑ ग रि॒ -
ग रि॒ - रि॒ स.

Ga and Dh are omitted in aroha. Aroha and avaroha of the 2nd type of Shree are,

स - रि॒ - म॑ प - ध॒ प - ध॒ नि सं — सं - नि ध॒ - प - म॑ ग रि॒ - ग रि॒ - रि॒ स.

Ga is omitted in aroha.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or 'Raga Vachak' svara groups are,

स - $^{\text{स}}$रि॒ $^{\text{ग}}$रि॒ - स - प म॑ ग रि॒ - ग रि॒ रि॒ - स.

Vadi is Ri and Samvadi Pa. Raga Shree is sung in the evening at sun set time. Sangati रि॒ प is beautiful. In the svara group स $^{\text{स}}$रि॒ $^{\text{ग}}$रि॒ स, grace note for the first note Ri is स and for the second Ri is ग. These grace notes are of great importance in raga Shree. The intonation of the svara group स $^{\text{स}}$रि॒ $^{\text{ग}}$रि॒ स with the grace notes is suggestive of raga Shree. Use of double Ri with different grace notes is beautiful. This is considered to be the soul of the Hindustani raga Shree.

Similarly the svara group $^{\text{प}}$ध $^{\text{नि}}$ध प in which the grace note for the two Dh are different has to be carefully remembered. Svara group म॑ प नि सं in aroha sounds very nice. Even when Dh is used it is not used in a straight way as म॑ प ध नि सं but म॑ ध नि सं. Sanchara of this raga is chiefly in Mandra and Madhya Saptaks. Vishranti sthanas or halting svaras are Sa, Ri and Pa. The following svara groups are used in Shree frequently.

ध॒ प नि ध॒ प - रि॒ - म प नि सं or म॑ ध॒ नि सं.

Raga Shree is a very popular raga. The following compositions are often heard.

Gajarava Baje—Ek Tal (Vilambit).

Eri Hu To Asan Gaito—Teen Tal (Drut).

Hindustani ragas Pooria Dhanashree and Gauri resemble raga Shree.

Pooria Dhanashree—Ga is used in aroha. Vadi is Pa. Svara group नि़ रि॒ ग म॑ प is frequently used. So also रिं॒ नि ध॒ प ऽ - म रि॒ ग ऽ. (See Pooria Dhanashree).

Gauri—(Shree Ang)—Ga is not used in either aroha or avaroha (See Gauri).

Karnatak

Raga Shree of Karnatak sangeet is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. The old name for Kharaharapriya is Shree raga.

Hence the Shree ragas of North and South have no resemblance to each other.

Jati of Shree raga is Audava-Sampoorna. In its aroha Ga and Dh are omitted. Aroha and avaroha of Shree raga are,

स रि$_2$ म$_1$ प नि$_2$ सं— सं नि$_2$ प ध$_2$ नि$_2$ प म$_1$ रि$_2$ ग$_2$ ऽ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hinustani notation, the aroha and avaroha are,

स रि म प नि॒ सं — सं नि॒ प ध नि॒ प म रि ग॒ ऽ रि स.

There are two vakra sancharas in avaroha. Andolan of Ga in avaroha as प म रि - ग ऽ ऽ रि स sounds very beautiful and is suggestive of Shree raga. Shree raga is a very pleasing one and a popular raga too.

Compositions which are well known are,

Yendaro Mahanubhavulu (Telugu)—Adi Tala—Tyagaraja.
(One of Tyagaraja's Pancharatna Kritis).
Shri Varalakshmi Namostu Te (Sanskrit)—Rupaka Tala.
—Muttuswamy Dikshitar.

Karnatak ragas Madhyamavati, Pushpalatika and Manirangu resemble Shree raga.

Madhyamavati—Ga and Dh are not at all used (See Madhyamavati).

Pushpalatika—Ga is used in both aroha and avaroha. Dh is not used (See Pushpalatika).

Manirangu—Ga is used in avaroha. Dh is not used (See Manirangu).

One type of Badahamsa Sarang of Hindustani resembles Shree raga of Karnatak (See Badahamsa).

SHREE KALYAN

Hindustani

Although called Shree Kalyan this raga has nothing to do with raga Shree. Shree Kalyan belongs to Kalyan That. Its jati is Audava-Audava. Ga and Ni are omitted in this raga. Aroha and avaroha of Shree Kalyan are,

स - रि - म॑ - प - ध प - सं — सं - ध प - म॑ प - रि ऽ स.

All the svaras are Tivra svaras only. There are vakra sancharas in both aroha and avaroha. Pakad or the chief Anga of the raga consists of,

स ध़ ऽ स - रि म॑ ऽ प - रि ऽ ऽ स.

Vadi is Pa and Samvadi Sa. This is an evening raga. In this raga there are touches of Bhoop, Suddha Kalyan and Kamod. Antara in this raga begins with प ध प सं or प ध म॑ प सं. This is not a popular raga. Compositions in Shree Kalyan are,

Aye Sajan More Gharava—Ek Tal (Vilambit)—J. D. Patki.
Kare Kare Tuma Nanda Lala—Ek Tal (Madhya)
—S. A. Mahadkar.

Raga Sarasvati which has been introduced into Hindustani sangeet from the South resembles Shree Kalyan.

Sarasvati—In avaroha Ni is used. There are no vakra sancharas in Sarasvati (See Sarasvati).

Karnatak

There is no raga called Shree Kalyan in Karnatak sangeet. Karnatak raga Sarasvati having the following aroha and avaroha resembles Shree Kalyan of Hindustani sangeet. Aroha and avaroha of Sarasvati are,

स रि म॑ प ध सं — सं नि् ध प म॑ रि स.

(See Sarasvati).

In Shree Kalyan Ni is not used even in avaroha.

SHREEMANI

Hindustani

There is no raga called Shreemani in Hindustani sangeet nor one which corresponds to the above Karnatak raga.

Karnatak

Shreemani is derived from the 2nd Melakarta Ratnangi (ra, ga, ma, dha, ni). Jati is Audava-Shadava. Ma and Ni are omitted in aroha and in avaroha Ma is dropped. Aroha and avaroha of Shreemani are,

स रि$_1$ ग$_1$ प ध$_1$ सं — सं नि$_2$ ध$_1$ प ग$_1$ रि$_1$ स.

According to Hindustani notation they are,

स रि् रि प ध् सं — सं नि् ध् प रि रि् स.

In above Tivra Ri (रि) represents Suddha Ga (ग$_1$) of Karnatak sangeet. Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kaisiki Ni.

Shreemani is not a popular raga. The following compositions are available.

Yemandu Ne Vichitramunu (Telugu)—Desha Adi Tala
—Tyagaraja.

Shreemani Lola (Telugu)—Trisrajati Triputa
—T. N. C. Narayanacharya.

In this raga Suddha Ga, Panchama and Suddha Dh are the raga chaya svaras. Suddha Ga should be uttered carefully in place of Chatusruti Ri.

The following prayogas are characteristic of Shreemani,

नि़् s स रि् स स s - स नि़् ध़् s रि् रि् स s - नि़् ध़् स s स रि् -
रि प s प s - रि प ध् s - ध् s सं s सं नि् ध् s - ध् s रिं् रिं् सं s -
ध रिं s सं रिं सं s ||

Tivra Ri (रि) stands for Suddha Ga (ग$_1$) of Karnatak system.

SHREERANJINI

Hindustani

Shreeranjini which is a Karnatak raga is finding its way into Hindustani sangeet during recent years. It can be put under Kafi That (Kharaharapriya). Its jati is Shadava-Shadava. Aroha and avaroha of Shreeranjini are,

स रि ग् म ध नि् सं — सं नि् ध म ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni.

Shreeranjini resembles Suddha Bageshree of North. In Suddha Bageshree Pa is not used and only Komal Ni is used. Bageshree as sung at present uses Pa and Tivra Ni is also touched. (See Bageshree).

While singing Shreeranjini care should be taken not to use म ध सं. It should be म ध नि् सं, otherwise it will sound like Abhogi. A composition in raga Shriranjani is,

Guni Jana Karata Mela (Lakshanageet)—Ek Tal (Madhya)
—Bhatkhande.

Hindustani raga Bageshree resembles Shreeranjini.

Bageshree—Pa is used. Tivra Ni is also slightly used. (See Bageshree).

Karnatak

Shreeranjini is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Its Jati is Shadava-Shadava. Pa is omitted in this raga. Aroha and avaroha of Shreeranjini are,

स रि$_2$ ग$_2$ म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग् म ध नि् सं — सं नि् ध म ग् रि स.

Andolan on Ga and Ni as स रि ग् ऽ ऽ and म ध नि् ऽ ऽ sounds beautiful. Halt on Ma as स रि ग् म ऽ ऽ is charming.

Shreeranjini is a very pleasing raga and popular. The following compositions are very commonly sung.

Maru Balka (Telugu)—Adi Tala—Tyagaraja.

Sogasuga Mridanga (Telugu)—Rupaka Tala—Tyagaraja.

Daya Leka Batiki (Telugu)—Adi Tala—B. Vasudevachar.

SHREE TANKI or TANKI

Hindustani

Shree Tanki or Tanki belongs to Poorvi That (Kamavardhini). There are three types of this raga.

(I) AUDAVA-SAMPOORNA

In aroha Ma and Ni are not used. Aroha and avaroha of this type are,

ग रि् - स रि् - स ग - प ध् - प सं — सं - नि ध् - प -

म॑ ग - प - ग - रि् स.

(II) AUDAVA-SHADAVA

In aroha Ma and Ni are omitted. In avaroha Ma is not used. Aroha and avaroha of this type are,

ग रि् - स रि् - स ग - प ध् - प सं — सं - नि ध् - प ग - प ग - रि् स.

(III) SHADAVA-SAMPOORNA

In aroha Ma is not used. Aroha and avaroha of this type of Tanki are,

ग - रि् स - रि् स - ग प - ध् प - नि सं — सं - नि ध् - प -

म॑ ग - प - ग - रि् स.

IV Shadav - Shadav मे dev.

i.e. [illegible] aro minus मे

[illegible]

Svaras used in all the three types are Komal Ri, Tivra Ga, Prati Ma, Komal Dh, and Tivra Ni. Vadi is Pa and Samvadi Ri. Shree Tanki or Tanki is an evening raga. In this raga Ma should be very slightly used. Some musicians even omit Ma. Without Ma, the raga sounds like raga Triveni.

Shree Tanki is sung with Shree anga. Commencement of this raga is as under—

ग - रि्स - रि्स - गप - ध्प - सं - नि ध् - प - म॑ ग - प - ग - रि्स.

Chalan or rendering of this raga is as indicated below.

रि् रि् - गप - प - ध् ध्प - नि ध्प - गपग रि् - प - नि रिं् नि ध्प -
ध् नि ध्प - नि सं - नि ध्प म॑ ग प - रि्ग - प - ग - रि् रि्स.

[illegible]

In the above chalan it will be noticed that in the end there is a resemblance to Pooria Dhanashree. But the last svaras are प ग रि् - रि्स which sound like Shree. Compositions in Shree Tanki are,

Hari Hari Kara Mana—Trital (Madhya).
Sumarana Kara Maniya—Sultal (Madhya).

Hindustani ragas Deepak (Poorvi That), Triveni and Pooria Dhanashree resemble Shree Tank in certain sancharas.

Karnatak

There is no raga called Shree Tanki or Tanki in Karnatak sangeet. Deepaka, a janya of the 51st Melakarta Kamavardhini (Poorvi That) resembles Shree Tanki to some extent. Aroha and avaroha of Deepaka are,

स ग म॑ प ध् प सं — सं नि ध् नि प म॑ ग रि् स.

(See Deepaka).

SHREEVANTI

Hindustani

This rare raga belongs to Todi That (Shubhapanthuvarali). Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. In avaroha Dh is not used. Aroha and avaroha are,

नि़ स - ग् म॑ प नि सं — सं नि - प म॑ ग् रि स.

Svaras used are Komal Ri, Komal Ga, Tivra Ma, and Tivra Ni.

Vadi is Pa and Samvadi Sa. This is a raga for the evening. Pakad or Gunjan svara groups are,

नि़ स - म॑ ग् - प ग् - रि् स.

A composition in Shreevanti is,
Jag Jag Mana Hua—Tri Tal—Y. D. Bhatt.

Allied Hindustani ragas are, Mooltani, Madhuvanti, Hemavanti and Jayavanti.

Mooltani—नि़ स - ग् म॑ प नि सं — सं नि ध् प - म॑ ग् रि् स Dh is used in avaroha. Avaroha is Sampoorna (See Mooltani).

Madhuvanti—नि़ स - ग् म॑ प - नि - सं — सं नि ध - प - म॑ - ग् रि स Ri and Dh are Tivra. Avaroha is Sampoorna (See Madhuvanti).

Hemavanti—स रि् म॑ प - ध् नि सं — सं नि ध् प म॑ ग् रि् स Ri used and Ga omitted in avaroha. Avaroha is Sampoorna.

Jayavanti—स रि् ग् - म॑ प सं — सं ध् प - म॑ ग् रि् स Dh and Ni omitted in aroha. Ni not used in avaroha (See Jayavanti).

Karnatak

There is no Karnatak raga called Shreevanti. Vijayashree. which is a janya of the 47th Malakarta Suvarnangi (ra, gi, mi, dhi, nu) resembles Shreevanti of Hindustani. Aroha and avaroha of Vijayashree are,

स रि् ग म॑ प नि सं — सं नि प म॑ ग् रि् स.

In Vijayashree Ri is used in aroha also (See Vijayashree).

SHRUTIRANJANI

Hindustani

There is no Hindustani raga called Shrutiranjani, nor one which resembles any of the types of this rare Karnatak raga.

Karnatak

There are two types of Shrutiranjani. Type I is derived from the 61st Melakarta Kanthamani (ri, gu, mi, dha, na). Its jati is Sampoorna-Sampoorna. This is a Nishadantya raga. Its aroha and avaroha are,

स रि$_2$ ग$_3$ म$_2$ प ध$_1$ नि$_1$ — नि$_1$ ध$_1$ प म$_2$ ग$_3$ रि$_2$ स *or* ग$_3$ स रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation aroha and avaroha are,

स रि ग म॑ प ध॒ ध — ध ध॒ प म॑ ग रि स *or* ग स रि स.

In the above Tivra Dh (ध) represents Suddha Ni.

Type II is a janya of the 36th Melakarta, Chalanata (ru, gu, ma, dhu, nu). Its jati is Shadava-Svarantara. In aroha Ma is not used. In avaroha, Ni, Dh and Ri are omitted. Aroha and avaroha are,

स रि$_3$ ग$_3$ प ध$_3$ नि$_3$ सं — सं प म$_1$ ग$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स ग॒ ग प नि॒ नि सं — सं प म ग स.

Komal Ga (ग॒) represents Shatsruti Ri and Komal Ni (नि॒) represents Shatsruti Dh.

The following composition of Tyagaraja is meant to be sung in Type I Shrutiranjani which is derived from Kanthamani Melakarta.

Yedari Sancharitura (Telugu)—Adi Tala—Tyagaraja.

SHUBHAPANTUVARALI

Hindustani

There is no Hindustani raga called Shubhapantuvarali. It corresponds to Todi That of Hindustani sangeet (See Todi).

Karnatak

Shubhapantuvarali is the 45th Melakarta (ra, gi, mi, dha, nu) which corresponds to Todi That of Hindustani sangeet. Its old name is Shivapantuvarali. Shubhapantuvarali is a Sampoorna—Sampoorna raga having the following aroha and avaroha.

स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि॒ ग॒ म॑ प ध॒ नि सं — सं नि ध॒ प म॑ ग॒ रि॒ स.

The following compositions are popular.

Nepogada Gunte (Telugu)—Jhampa Tala—Tyagaraja.

Noremi Shri Rama (Telugu)—Adi Tala—Tyagaraja.

There has been some confusion regarding the names Shubhapantuvarali, Pantuvarali, Varali and Kamavardhini. Kamavardhini is called by some as Pantuvarali and Subhapantuvarali as Varali.

Shubhapantuvarali and Kamavardhini are two different Melakartas. Hence today Pantuvarali and Varali stand for Shubhapantuvarali. Old Pantuvarali is now called by its proper name Kamavardhini, 51st Melakarta.

It may be pointed out that there is another type of Varali which is a janya of Jhalavarali, 39th Melakarta.

SHUDDHA BANGALA

Hindustani

There is no Hindustani raga called Shuddha Bangala. Aroha and avaroha of this Karnatak raga are,

स रि म प ध सं — सं ध प म रि ग॒ रि स.

Raga Manohari of Hindustani sangeet has some resemblance to Shuddha Bangala. Aroha and avaroha of raga Manohari are,

स रि स - ग॒ रि ग॒ - म प ध सं — सं ध प - म ग॒ रि - स.

In Manohari Ga is used in aroha (See Manohari). Aroha of Shuddha Bangala resembles that of raga Durga of Bilaval That (See Durga).

Karnatak

Shuddha Bangala is derived from the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Jati of this raga is Audava-Shadava. In aroha Ga and Ni are omitted. In avaroha Ni is not used. There is a vakra sanchara रि ग् रि स in avaroha. Aroha and avaroha of Shuddha Bangala are,

स रि$_2$ म$_1$ प ध$_2$ सं — सं ध$_2$ प म$_1$ रि$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Chatusruti Dh. According to Hindustani notation, the aroha and avaroha are,

स रि म प ध सं — सं ध प म रि ग् रि स.

Shuddha Bangala is a very pleasing and popular raga. The following compositions in this raga are very popular.

Ramabhakti Samrajya (Telugu)—Adi Tala—Tyagaraja.
Tolinejesina Pooja Phala (Telugu)—Adi Tala—Tyagaraja.

Karnatak ragas Manohari and Durbar have some resemblance to Shuddha Bangala.

Manohari—Ga is used in aroha (See Manohari).
Durbar—Ni is used in both aroha and avaroha (See Durbar).

SHUDDHA BHAIRAVI

Hindustani

Shuddha Bhairavi is the name given to raga Bhairavi which is sung in the pure form using only Komal svaras. It belongs to Bhairavi That (Hanumatodi). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Shuddha Bhairavi are,

स रि् ग् म प ध् नि् सं — सं नि् ध् प म ग् रि् स.

(See Bhairavi).

At the present day all svaras Komal and Tivra are used while singing Bhairavi. This kind of Bhairavi called "Dvadashi Bhairavi", on account of all the twelve notes being used for ranjakatva, is more popular. This Bhairavi with twelve notes is strictly speaking "Ashuddha Bhairavi".

Karnatak raga Todi which is derived from the 8th Melakarta Hanumatodi has the same svaras as Shuddha Bhairavi. A composition in Shuddha Bhairavi is,

Bhavani Dayani—Jhap Tal (Madhya).

Karnatak

There is a raga called Shuddha Bhairavi in Karnatak sangeet, which is a rare raga. It is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Its jati is Shadava-Shadava. In its aroha Ri is omitted. In avaroha Pa is not used.

Aroha and avaroha of Shuddha Bhairavi are,

स ग$_2$ म$_1$ प नि$_2$ ध$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_3$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स ग् म प नि् ध सं — सं नि् ध म ग् रि स.

This is a pleasing raga but not a popular one. A composition in this raga is,

Vihara Manasa Sada (Sanskrit)—Adi Tala—Swati Tirunal.

Hindustani raga Bageshree has some resemblance to Shuddha Bhairavi of South (See Bageshree). Karnatak raga Ritigaula has some resemblance to Shuddha Bhairavi. Aroha and avaroha of Ritigaula are,

स ग् रि ग् म नि् ध म नि् ऽ सं — सं नि् ध म ग् म प म ग् रि स.

In Ritigaula Pa is used in avaroha. In Shuddha Bhairavi Pa is used in aroha (See Ritigaula).

SHUDDHA BHIM

Hindustani

There are two types of Shuddha Bhim.

Type I

Jati is Sampoorna-Sampoorna. In aroha Ri and Dh are omitted. Aroha and avaroha of this type are,

ऩि् स - गमप - ऩि् नि् प - सं - नि् धप - धमप - ग ^{ग}रि स.

Pakad or Gunjan svara groups are,

नि् म प - सं - नि् ध प म प - प - ध - म प ग रि स.

TYPE II

Jati is Chatusvari-Sampoorna. Ri, Ga, and Dh, are omitted in aroha. Aroha and avaroha of this type are,

ऩि् स - म म प - नि् सं — सं नि् ध प - ग म रि स.

Pakad svaras consist of,

प ध - प ध - म प - ध म - प ग - रि स.

In both the types excepting Ni which is Komal all other svaras are Suddha svaras of Hindustani sangeet. In both types Vadi is Sa and Samvadi Pa. The reverse combination is also suggested by some.

Shuddha Bhim is not a popular raga. A composition in this raga is,

Paranapayo Tero Mahima—Tri Tal (Madhya).

Raga Bhimpalas resembles Shuddha Bhim. In Shuddha Bhim vakra sancharas in both aroha and avaroha are characteristic.

Karnatak

There is no raga called Shuddha Bhim in Karnatak sangeet nor one which resembles either types of Shuddha Bhim of Hindustani sangeet.

SHUDDHA BIBHAS

Hindustani

There are two types of Shuddha Bibhas. One type is better known under the name Lalitha Gauri (See Lalitha Gauri). The second type uses Tivra Ri and Tivra Dh instead of Komal Ri and Komal Dh which are used in Shuddha Bibhas of Bhairav That. Svaroop of the second type resembles that of raga Jait. Aroha and avaroha of this type are,

स रि ग प ध सं — सं ध प ग रि स.

Svaras used are all Suddha svaras of Hindustani sangeet. In Shuddha Bibhas Ri is not prominently used in aroha. It is even avoided giving rise to sanchara स ग प. Svaroop of

Shuddha Bibhas consists of स ग प - ध प ग - रि - प प - ध सं - ध ऽ ऽ - प ग रि स. This is not a popular raga. A composition in this type of Shuddha Bibhas is,

Raina Gavge Aye Ho—Dhamar of 10 Matras
—Lakshminarayana Garg.

This type of Shuddha Bibhas resembles ragas Bhoop, Deshkar, Jait and Audava-Deogiri.

Karnatak

There is no raga called Shuddha Bibhas in Karnatak sangeet. Raga Mohana has the same aroha and avaroha as Shuddha Bibhas type described above (See Mohana.)

SHUDDHA BILAVAL

Hindustani

Shuddha Bilaval belongs to Bilaval That (Dheerasankarabharana). There are two types of Shuddha Bilaval—(i) Sampoorna-Sampoorna jati having the following aroha and avaroha—

स रि ग म प ध नि सं — सं नि ध प म ग रि स.

(ii) Shadava-Sampoorna jati having the following aroha and avaroha.

स - रि - म - म प ध नि सं — सं नि ध - प म ग रि स.

All svaras are Suddha svaras. Vadi is Dh and Samvadi Ri. This raga is called the Kalyan raga of morning. This is not a popular raga. Compositions in this raga are,

Rabaso Neha Laga Manava—Trital—Hararang.
Prate Uthi Aye Ri Lalani—Choutal.

Karnatak

There is no raga called Shuddha Bilaval in Karnatak sangeet. Raga Shankarabharana which is one of the most popular Karnatak ragas corresponds to Sampoorna-Sampoorna type of Shuddha Bilaval. Aroha and avaroha of Shankarabharana are,

स रि ग म प ध नि सं — सं नि ध प म ग रि स.

(See Shankarabharana).

SHUDDHA DESHI

Hindustani

There is no Hindustani raga called Shuddha Deshi. There is the raga called only Desi, Deshi, or Deshi Todi. This has no resemblance to the Karnatak raga Shuddha Deshi. Hindustani raga Jeevanpuri resembles Shuddha Deshi of Karnatak sangeet. Jeevanpuri has the following aroha and avaroha.

स रि म प ध् नि् सं — सं नि् ध् प म ग् रि स.

(See Jeevanpuri).

In actual practice in the compositions which are sung, Tivra Dh is used in aroha in Shuddha Deshi of South. Hence its present svaroop becomes different from Jeevanpuri.

Karnatak

Shuddha Deshi is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani sangeet. Jati of Shuddha Deshi is Shadava-Sampoorna. Ga is omitted in aroha. Aroha and avaroha of Shuddha Deshi are,

स रि$_2$ म प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni.

According to Hindustani notation, the aroha and avaroha are,

स रि म प ध् नि् सं — सं नि् ध् प म ग् रि स.

The above aroha and avaroha correspond with those of Jeevanpuri of Hindustani sangeet (See Jeevanpuri).

Raga chaya svaras are Suddha Ma, and Chatusruti Dh in aroha. It should be noted that in aroha although Suddha Dh should be used, still in practice Chatusruti Dh is used as in ragas Bhairavi and Mukhari of South.

The following compositions in this raga are sometimes heard.

Yendu Kougilintura (Telugu)—Adi Tala—Tyagaraja.

Raghunandana Raja Mohana (Telugu)—Adi Tala —Tyagaraja.

According to Dikshitar school Shuddha Deshi is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That. Its jati is Shadava-Sampoorna. Ga is omitted in aroha. Aroha and avaroha of this type of Shuddha Deshi are,

स रि$_2$ म$_1$ प ध$_2$ नि$_2$ ध$_2$ सं — सं नि$_2$ ध$_2$ प ध$_2$ म$_1$ ग$_2$ रि$_2$ स.

There are vakra sancharas in aroha and avaroha. According to Hindustani notation the aroha and avaroha are,

स रि म प ध नि॒ ध सं — सं नि॒ ध प ध म ग॒ रि स.

A composition in this type of Shuddha Deshi is,

Urikrita Jana Bhoorikrita—Jhampa Tala—Venkatamakhi.

This type of Shuddha Desi resembles raga Sindhura of Hindustani Sangeet.

SHUDDHA DHANYASI

Hindustani

There is no raga called Shuddha Dhanyasi in Hindustani sangeet. Raga Dhani of Hindustani sangeet which has the same aroha and avaroha corresponds to the raga Shuddha Dhanyasi of Karnatak sangeet. Aroha and avaroha of raga Dhani are,

स ग॒ म प नि॒ सं — सं नि॒ प म ग॒ स (See Dhani).

Karnatak

Shuddha Dhanyasi belongs to the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Jati of Shuddha Dhanyasi is Audava-Audava. Ri and Dh are not used in this raga. Aroha and avaroha of Shuddha Dhanyasi are,

स ग$_2$ म$_1$ प नि$_2$ प सं — सं नि$_2$ प म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ म प नि॒ प सं — सं नि॒ प म ग॒ स.

There is a Vakra sanchara in aroha.

In Shuddha Dhanyasi halt is made on Ma as प म ऽ. In Udayaravichandrika emphasis is on Panchama and there is andolan on Ga as प म ग ऽ ऽ. Following Kriti in Shuddha Dhanyasi illustrates this difference between the two ragas clearly.

Subbramhanyena Rakshitoham (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

Shuddha Dhanyasi is a very popular raga. The following compositions are favourites.

Enta Nerchina Enta Joochina—Adi Tala—Tyagaraja.

Himagiri Tanaye—Adi Tala—Muthiah Bhagavatar.

Karnatak raga Udayaravichandrika resembles Shuddha Dhanyasi very closely. There is no vakra sanchara in aroha in Udayaravichandrika. That is the only difference. Often both the names are used for the same raga (See Udayaravichandrika).

SHUDDHA KALYAN

Hindustani

Shuddha Kalyan is also called Bhoop Kalyan, a very appropriate name considering the fact that the raga is formed by the combination of the two ragas Bhoop and Kalyan. But the name Shuddha Kalyan has become popular for this raga. Why (as in the case of many other ragas) it is called "Shuddha" is not known.

Shuddha Kalyan belongs to Kalyan That. Its jati is Audava-Sampoorna. In aroha Ma and Ni are omitted. Aroha and avaroha of Shuddha Kalyan are,

स - $^{\text{ग}}$रि ग - प$^{\text{सं}}$ध सं — सं - $^{\text{नि}}$ध प - म॑ ग - रि$^{\text{प}}$ग$^{\text{प}}$रि स.

All svaras are Tivra svaras. Pakad or diagnostic svara groups are,

ग - रि स - $^{\text{नि़}}$ध़ प़ - स - ग रि - ग प रि - स.

Vadi is Ga and Samvadi Dh. This raga is sung during the first prahara of night. In this raga svaras of aroha are those of Bhoop. Avaroha consists of those of Kalyan.

This is a poorvanga raga. The sanchara in Mandra and Madhya saptaks is beautiful. Although Ni and Ma are used in avaroha they are not used prominently. They are taken in meend and kept hidden particularly in alaps. While taking rapid tanas Ma and Ni are used straight in avaroha as it is unavoidable.

Beauty of this raga lies in the svaras of mandra saptak and in the meends in regard to Ni and Ma. Meends सं नि ध and प म॑ ग sound beautiful.

Some musicians sing Shuddha Kalyan without using Ma and Ni even in avaroha. This requires great skill as it is likely to sound like Bhoop only. Shuddha Kalyan is a majestic raga and is very popular.

Compositions in Shuddha Kalyan are,

Bolana Lagee Pihari—Ek Tal (Vilambit).

Bajore Bajo Mandarawa—Tri Tal (Madhya).

Hindustani ragas Bhoop and Chandrakant are allied to Shuddha Kalyan.

Bhoop—Ma and Ni are not used. (See Bhoop).

Chandrakant—Ni is used in aroha also (See Chandrakant).

Karnatak

There is no raga called Shuddha Kalyan in Karnatak sangeet. There is a raga called Mohana Kalyani which corresponds to Shuddha Kalyan of Hindustani.

Name Mohana Kalyani, like Bhoop Kalyan, suggests that it is a combination of two Karnatak ragas Mohana and Kalyani. Raga Bhoop corresponds to Mohana and Kalyan of North and Kalyani of South are identical. Hence Mohana Kalyani resembles Shuddha Kalyan very closely. Aroha and avaroha of Mohana Kalyani are,

स रि ग प ध सं — सं नि ध प म॑ ग रि स.

(See Mohana Kalyani).

SHUDDHA LALITHA

Hindustani

There is no Hindustani raga called Shuddha Lalitha. This is an interesting raga.

Karnatak

This rare raga is a janya of the 11th Melakarta Kokilapriya (ra, gi, ma, dhi, nu). Its jati is Audava-Sampoorna. In aroha Ri and Ga are omitted. There is vakra sanchara in both aroha and avaroha. Aroha and avaroha are,

स प म$_1$ ध$_2$ नि$_3$ सं — सं नि$_3$ सं ध$_2$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the above aroha and avaroha are,

स प म ध नि सं — सं नि सं ध प म ग॒ रि॒ स.

A composition in Shuddha Lalitha is,
Sree Chakrapuravasini (Sanskrit)—Adi Tala
—Jayachamaraja Wadiyar.

SHUDDHA MALHAR (Bilaval That)

Hindustani

There are two types of Shuddha Malhar—one belonging to Bilaval That and the other to Khamaj That. Suddha Malhar of Bilaval That is an Audava-Audava raga. Ga and Ni are omitted completely. Aroha and avaroha of this raga are,

स - रि म - म प ध सं — सं - ध प - म ऽ - रि स.

Svaras used are Tivra Ri, Suddha Ma and Tivra Dh. Pakad or Gunjan svara groups are,

स रि म - म प - रि प - म प $^{\text{सं}}$ध सं - ध प म - स रि म.

Vadi is Ma and Samvadi Sa. Some suggest reverse combination. Important svara groups are स रि म ऽ in poorvanga and म प ध सं ध प in uttaranga. In this raga there are chayas of ragas Goud Malhar and Durga. Elongation of Ma is important in this raga. Compositions in Shuddha Malhar of Bilaval That are,

Bara Khaku Ritu—Ek Tal (Vilambit).
Barasan Lagee—Tri Tal (Drut).

Hindustani ragas Durga, Jaladhar Kedar and Goud Malhar resemble Shuddha Malhar of Bilaval That.

Durga—Svara groups used are different. स रि म ऽ ऽ is not used (See Durga).

Jaladhar Kedar—Kedar touch is given while rendering म प म ऽ- सं ध प म ऽ. Svara group स रि म म is used and not स रि म ऽ. (See Jaladhar Kedar).

Goud Malhar—Ni and Ga are used (See Goud Malhar).

Karnatak

There is no Karnatak raga called Shuddha Malhar. Raga Shuddha Saveri of Karnatak sangeet uses the same svaras as those in Shuddha Malhar. But svaroop of Shuddha Saveri resembles more of Durga of Hindustani sangeet than Shuddha Malhar of Bilaval That (See Shuddha Saveri).

SHUDDHA MALHAR (Khamaj That)

Hindustani

Shuddha Malhar belonging to Khamaj That is a Shadava-Sampoorna raga. Ga is not used in aroha. Aroha and avaroha of Shuddha Malhar of Khamaj That are,

स - रि म - रि म ऽ - प - नि् ध प - नि सं — नि सं - नि् ध - ग -
म प - ग म रि - रि म - प नि् ध प - म रि - ऩि रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In this raga there are chayas of ragas Malhar and Narayani as under.

Malhar—म रि प - नि् ध नि सं.
Narayani—रि म - प नि् ध प - म रि ऽ.

Use of नि् ध ग and svara groups ग म प म ग म - ग म रि have special effects of Khamaj chaya.

A composition in this raga is,
Garajata Aye Badarwa—Jhaptal (Madhya)—Rajaram Shukla.

Hindustani raga Sur Malhar resembles Shuddha Malhar of Khamaj That.

Sur Malhar—Ga is not used (See Sur Malhar).

Karnatak

There is no Karnatak raga called Shuddha Malhar nor one which resembles the above raga belonging to Khamaj That of Hindustani sangeet.

SHUDDHA NATA

Hindustani

This rare raga belongs to Bilaval That (Dheerasankarabharana). Its jati is Sampoorna-Audava. In avaroha Dh and Ga are omitted. Aroha and avaroha are,

स रि ग म प ध नि सं — स ध प म रि स.

Svaras used are all Suddha svaras of Hindustani. Occasionally Komal Ni is used with Dh as in Alaiyya Bilaval—ध नि् प. Vadi is Ma and Samvadi Sa. This is a night raga. It has Veera rasa. Svaroop of Shuddha Nata is as under.

सं नि ध नि प - म ग - म रि स - रि ग म प म - ग म रि स - ग म ध प - रि ग म प म - ग म रि स. Ma should be shown prominently with Ga as स - ग म - म - म प म - ग म - रि ग म etc.

This raga is considered to be a mixture of Chaya, Kamod and Alaiyya Bilaval ragas. A composition in Shuddha Nata is, Karata Ho Mose Neha Ki—Ek Tal (Vilambit).

Karnatak

Shuddhanata is a janya of the 36th Melakarta Chalanata (ru, gu, ma, dhu, nu). There are two types. (1) Shadava-Sampoorna. Ri is not used in aroha. (2) Shadava-Shadava. Ri is omitted in aroha and Ga is not used in avaroha. Aroha and avaroha of the two types are,

TYPE I

स ग$_3$ म$_1$ प नि$_3$ ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_3$ रि$_3$ स.

Type II

स ग$_3$ म$_1$ प नि$_3$ ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

Type 1. स ग म प नि नि् नि सं — सं नि नि् प म ग ग् स.

Type 2. स ग म प नि नि् नि सं — सं नि नि् प म ग् स.

In the above, Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) and Komal Ni (नि्) represents Shatsruti Dh (ध$_3$) of Karnatak.

This is not a popular raga. Some people call Gambhiranata as Shuddhanata. It is a mistake (See Gambhiranata).

Karnatak raga Shuddhanata has no resemblance to the Hindustani raga of the same name.

Both types of Karnatak Shuddhanata have a Malhar Chaya in uttaranga. Type 1 has Chaya of Hindustani raga Jog in the poorvanga of avaroha (See Mia Malhar and Jog).

SHUDDHA SALAVI

Hindustani

There is no Hindustani raga called Shuddha Salavi. This raga is a combination of Dhani and Sarang ragas in aroha and avaroha respectively. The aroha and avaroha are,

स ग् म प नि् सं — सं नि् प म रि स.

(See Dhani and Sarang).

Karnatak

Shuddha Salavi is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni), which corresponds to Hindustani Asavari That. Its jati is Audava-Audava. In aroha Ri and Dh are not used. In avaroha Dh and Ga are omitted. Aroha and avaroha are,

स ग$_2$ म$_1$ प नि$_2$ सं — सं नि$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स ग् म प नि् सं — सं नि् प म रि स.

A composition in this rare raga is,
Sugyana Dayineem Vande (Sanskrit)—Adi Tala
—Jayachamaraja Wadiyar.

Aroha of this raga consists of Udayaravichandrika and avaroha of Madhyamavati.

SHUDDHA SARANG

Hindustani

Shuddha Sarang belongs to Kafi That (Kharaharapriya). Its jati is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ga is dropped. There are two arohas and avarohas for this raga as under,

सरि - मरि - म॑प - निसं — संनिधप - म॑पधप - मरि - स.

and

सरि - ^{प}म॑ ^{प}म॑प - म॑पनि ^{ध}निसं — संनिधम॑पमरि - ^{म}नि़ ^{ध}नि़ स.

In the first aroha both Komal and Tivra Ma are used. In the second aroha only Tivra Ma is used. All other svaras are Tivra only. Some touch of Komal Ni is found in avaroha in the sanchara संनि् प - मधपमरि. Vadi is Ri and Samvadi Pa. This raga is sung during the second prahara of the day.

Halt on Ri and Ni sounds beautiful. Both Madhyams are used side by side in avaroha as म॑पम॑मरि. Ni as Nyasa is very pleasing. In the svara group नि धम॑ प svaras धम॑ are quickly uttered. This creates a special effect in this raga. If it is not done but uttered slowly then it will sound like Shyam Kalyan.

Shuddha Sarang is a raga which has become popular during the last thirty years. Pandit Bhatkhande has stated in his book

"Hindustani Sangeet Paddhati" that this raga is not known to many musicians. Today however it is one of the most popular ragas.

Svaroop of Shuddha Sarang given by Prof. Bhatkhande is also different from its present day svaroop. Popular compositions in this raga are,

Ab Mori Bat—Tri Tal (Madhya).

Hari Hari Hari Kahi Manale—Tri Tal (Madhya)
—Shankarao Vyas.

Jare Boura Dur—Tri Tal (Madhya)

Hindustani ragas Shyam Kalyan and Noor Sarang resemble Shuddha Sarang.

Shyam Kalyan—In aroha, only Tivra Ma is used. Ga is used. Svara group नि ध म॑ प ध म॑ प should be slowly uttered. (See Shyam Kalyan).

Noor Sarang—Suddha Ma is not used (See Noor Sarang).

Karnatak

Shuddha Saranga of Karnatak sangeet is a janya of the 62nd Melakarta Rishabhapriya (ri, gu, mi, dha, ni). Jati of Shuddha Sarang is Audava-Shadava. Ri and Dh are not used in aroha. In avaroha Ni is omitted. Aroha and avaroha of Karnatak Shuddha Saranga are,

स ग$_3$ म$_2$ प नि$_2$ सं — सं ध$_1$ प म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Shuddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग म॑ प नि॒ सं — सं ध॒ प म॑ ग रि स.

From the above aroha and avaroha it is seen that the Karnatak Shuddha Saranga has no resemblance to Shuddha Sarang of North.

Shuddha Saranga is not a popular raga. There are no compositions in this raga.

SHUDDHA SAVERI

Hindustani

There is no raga called Shuddha Saveri in Hindustani sangeet. Raga Durga of Bilaval That has the same svaras in aroha and avaroha as raga Shuddha Saveri of Karnatak sangeet. Aroha and avaroha of Durga are,

स रि म प ध सं — सं ध प म रि स.

(See Durga of Bilaval That).

Karnatak

Shuddha Saveri is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Audava-Audava. Ga and Ni are omitted. Aroha and avaroha of Shuddha Saveri are,

स रि$_2$ म$_1$ प ध$_2$ सं — सं ध$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Suddha Ma and Chatusruti Dh. According to Hindustani notation the aroha and avaroha are,

स रि म प ध सं — सं ध प म रि स.

This is a popular raga. The following compositions are often heard.

Dari Ne Telusu Konti (Telugu)—Adi Tala —Tyagaraja.
Kalaharana Melara Hare (Telugu)—Rupaka Tala —Tyagaraja.

Shuddha Saveri corresponds to Durga of Bilaval That of Hindustani sangeet.

Shuddha Saveri of Dikshitar school is a janya of the 1st Melakarta Kanakangi.

Aroha and avaroha, according to this school are—

स ऽ रि$_1$ म$_1$ प ध$_1$ सं ऽ — सं ऽ ध$_1$ प म$_1$ रि$_1$ स.

According to Hindustani notation they are,

स ऽ रि् म प ध् सं ऽ — सं ऽ ध् प म रि् स.

A composition is,

Ekamresha Nayaki (Sanskrit)—Adi Tala —Muttuswamy Dikshitar.

Parthasarathe (Sanskrit)—Rupaka Tala—S. Ramanathan.

Shuddha Saveri of Tyagaraja school is known as Devakriya by the Dikshitar school. Shuddha Saveri of Dikshitar school is also called Latantapriya.

SHUDDHA SEEMANTINI

Hindustani

There is no Hindustani raga called Shuddha Seemantini. If Ni is omitted in the raga Bilaskhani Todi then a raga resembling Shuddha Seemantini of Karnatak sangeet is obtained. Aroha and avaroha of raga Bilaskhani Todi are as under.

स रि॒ ग॒ प ध॒ सं — रिं॒ नि॒ ध म - ग॒ रि॒ - ग॒ रि॒ - स.

(See Bilaskhani Todi).

Karnatak

Shuddha Seemantini is a janya of the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani sangeet. Jati of this raga is Shadava-Shadava. Ni is omitted in both aroha and avaroha. Aroha and avaroha of this raga are,

स रि$_1$ ग$_2$ म$_1$ प ध$_1$ सं — सं ध$_1$ प म$_1$ ग$_2$ रि$_1$ स.

According to Hindustani notation they are,

स रि॒ ग॒ म प ध॒ सं — सं ध॒ प म ग॒ रि॒ स.

The following composition in raga Shuddha Seemantini is fairly popular.

Janaki Ramana Bhakta Parijata (Telugu)—Adi Tala

—Tyagaraja.

SHUDDHA SOHONI

Hindustani

Shuddha Sohoni belongs to Bhairav That (Mayamalavagaula). Its jati is Audava-Shadava. Ri and Pa are omitted in aroha. In avaroha only Pa is dropped.

Aroha and avaroha of raga Shuddha Sohoni are,

स ग - म ध नि सं रें॒ सं — सं नि ध ग - म ग रि॒ स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni. Shuddha Sohoni is obtained by replacing the Tivra Ma of Sohoni with Komal Ma.

Shuddha Sohoni is a rare raga. It is a very pleasing raga and deserves to be popularised. Sanchara of Shuddha Sohoni is as under.

सं - नि ध - नि ध - म ग - म ध ध नि सं - रिं् रिं् सं - नि सं नि ध - म ध - नि नि ध म - ग ऽ - म ग रि् स - नि़ स ग म ध - म ग - म ध - म ध - नि सं रिं् सं - गं रिं् सं - सं रिं् सं - म ध सं - गं सं - मं गं रिं् सं - म ध नि सं नि ध - म ग - म ग रि् स.

Sometimes sangati ध ग may also be used. A composition in this raga is,

Udho Hamari Nek Binati—Jhaptal (Madhya).

Karnatak

There is no raga called Shuddha Sohoni in Karnatak sangeet. Karnatak raga Lalitha which is a janya of the 17th Melakarta Suryakanta corresponds to this Hindustani raga. Aroha and avaroha of Karnatak raga Lalitha are as under.

स रि् ग म ध नि सं—सं नि ध म ग रि् स.

(See Lalitha).

SHUDDHA TODI

Hindustani

There is no raga called Shuddha Todi in Hindustani sangeet. If Pa is omitted from Shuddha or Shastra Bhairavi (in which only Komal svaras are used) then a raga corresponding to the Karnatak raga Shuddha Todi is obtained. Shuddha Bhairavi has the following aroha and avaroha.

स रि् ग् म प ध् नि् सं—सं नि् ध् प म ग् रि् स.

(See Shuddha Bhairavi).

Karnatak

Shuddha Todi belongs to the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani sangeet. Jati of Shuddha Todi is Shadava-Shadava. Pa is omitted. Aroha and avaroha of this raga are,

स रि$_1$ ग$_2$ म$_1$ ध$_1$ नि$_2$ सं—सं नि$_2$ ध$_1$ म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni.

While rendering raga Todi if sancharas are taken omitting Pa then a Shuddha Todi effect results. Raga Shuddha Todi is rarely sung. While singing raga Todi Pa is not used for some length of time in the sancharas thus creating a Shuddha Todi effect. The following compositions in Shuddha Todi are available.

Matanga Kanyam (Sanskrit)—Khanda Triputa Tala
—Jayachamaraja Wadiyar.

Sama Gana Lola Nannu Brovoo (Telugu)—Mishra Chapu
—C. Venkatanarayana Charlu.

SHUDDHA VASANTA

Hindustani

There is no Hindustani raga called Shuddha Vasanta nor one which corresponds to this Karnatak raga. In the avaroha of this raga there is a chaya of Mand of Hindustani sangeet in the svara groups सं नि ध म and म रि ग स. Aroha has the svaras of Shuddha Bilaval.

Karnatak

Shuddha Vasanta is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani sangeet. Its jati is Sampoorna-Sampoorna with vakra sanchara in avaroha. Aroha and avaroha of Shuddha Vasanta are,

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ म$_1$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स *or*

सं नि$_3$ ध$_2$ प म$_1$ रि$_2$ ग$_3$ स *or* सं नि$_3$ ध$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग म प ध नि सं — सं नि ध म ध प म ग रि स *or*

सं नि ध प म रि ग स *or* सं नि ध प म रि स.

Shuddha Vasanta is not a popular raga. The following composition is available.

Somasundareshwaram (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SHUKLA BILAVAL

Hindustani

Shukla Bilaval belongs to Bilaval That. (Dheerasankarabharana). Its jati is either Shadava-Sampoorna or Sampoorna-Sampoorna. Aroha and avaroha are,

1. स ग म प ध नि सं—सं नि ध प - ध ग - म प म - ग रि स.
2. सगम-रिप-मपधनिसं—संनि् ध-धग-मपम-गरिस.

In the first type Ri is omitted in aroha. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha.

In this raga there is chaya of Goud Malhar. Sangati ध ग is repeatedly used. Bilaval anga is kept prominent. Sanchara of the raga is as under.

स ग - ग म - म प म - ग म - रि प - म प ध नि् ग - ग म - प म -
ग रि स - प प - सं रिं सं - सं गं मं रिं सं - प नि ध नि सं - सं नि् ध प -
ध ग - म - म प - प ध - नि् ग म - म प म ग रि स - ग - ग म.

Halt is made on Ma and it sounds beautiful. It is an uttaranga raga and hence its beauty lies in the avaroha. Vadi is Ma and Samvadi Sa.

It is believed that this raga is obtained by mixing Bilaval and Kedar ragas. This is a morning raga. Compositions in Shukla Bilaval are,

Tu Hi To Palana Har—Tilwada (Madhya).
Kala Na Parata Mohe—Jhaptal (Madhya).

Karnatak

There is no Karnatak raga called Shukla Bilaval nor one which resembles this Hindustani raga.

SHULINI

Hindustani

There is no Hindustani raga called Shulini.

Karnatak

Shulini is the 35th Melakarta (ru, gu, ma, dhi, nu). Its old name is Shaila Deshakshi. Shulini is a Sampoorna-Sampoorna raga. Its aroha and avaroha are,

स रि$_3$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ ग म प ध नि सं — सं नि ध प म ग ग॒ स.

In above Komal Ga (ग॒) represents Shatsruti Ri (रि$_3$) of Karnatak system.

A composition in this raga is,

Nalina Nayanani Namostute (Sanskrit) Rupaka Tala
—Balamuralikrishna.

Paramukham Deno (Tamil)—Adi Tala—Kotishwara Iyer.

SHYAMA

Hindustani

Some are of the opinion that raga Shyama is different from Shyama Kalyan but they are unable to give the svaroop of Shyama as a different raga. Others are of the opinion that the above two ragas are identical. It may be that Shyama stands for the raga called Shyama or Sama in Karnatak sangeet (See Sama).

Karnatak

There is a raga called Shyama which is popularly known as Sama (See Sama).

Karnatak raga Shyama Kalyani is different from Shyama or Sama. Shyama is described under Sama (See Sama).

SHYAM KALYAN

Hindustani

Shyam Kalyan belongs to Kalyan That (Mechakalyani). Its jati is Audava-Sampoorna. Ga and Dh are omitted in aroha.

Aroha and avaroha of Shyam Kalyan are,

नि़ स रि - म॑ प - नि सं — सं नि ध - म॑प म॑ रि - ग म रि - ग नि़ स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni.

Pakad or diagnostic svara groups are,

ग म रि - नि़ स - रि ऽ - म॑ ऽ प ऽ.

Vadi is Pa and Samvadi Sa. Some suggest Sa and Ma as Vadi and Samvadi svaras. Some suggest Ri as Vadi. Sangatis रि म॑ and म॑ रि are frequently used. This raga is sung during the first prahara of night. This raga is a mixture of Hamir, Goud Sarang, Kedar and Kamod ragas. But the chaya of Kamod is stronger than those of other ragas mentioned.

In aroha only Tivra Ma is used. Ga is used in a vakra fashion as ग म रि. In Kamod Ga and Ni are weak. In Shyam Kalyan they are fairly prominent. Halt on Ri is beautiful and characteristic of this raga—म रि नि़ स - रि ऽ ऽ. Sangati म रि gives a chaya of Malhar. But in Malhar Ni is prominent.

Commencement of this raga is as under,

म रि - नि़ स रि - म॑ प ध प - म रि - - नि़ स.

Chalan is as under,

स - रि - म॑ प - प ध प - म॑ प ध प - म रि - नि़ स - रि म॑ प -
ग म रि - नि़ स.

Shyam Kalyan is a very pleasing and popular raga. Compositions in this raga are,

Jeeya More Lala Banara—Tri Tal (Vilambit).
Suno Aho Shyam Itani Mori Bat—Jhaptal (Madhya).

Hindustani raga Shuddha Sarang has close resemblance to Shyam Kalyan. Raga Kamod has some resemblance to it.

Shuddha Sarang—Ga is not used. Halt or Ni is beautiful. (See Shuddha Sarang).

Kamod—Sangati रि प is used and not रि म॑. Svara group ग म प is used and not रि म॑ प (See Kamod).

Karnatak

Shyama Kalyani belongs to the 12th Melakarta Rupavati (ra, gi, ma, dhu, nu). Its jati is Shadava-Sampoorna. Ri is omitted in aroha. Aroha and avaroha of Shyama Kalyani are,

स म$_1$ ग$_2$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ प ध$_3$ प नि$_3$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स म ग् म प नि् नि सं — सं नि प नि् प नि प म ग् रि् स.

In the above aroha and avaroha Komal Ni (नि्) represents Shatsruti Dh (ध$_3$) of Karnatak sangeet. There are vakra sancharas in both aroha and avaroha. From the above svaroop it is clear that Shyama Kalyani of South has no resemblance to the Shyam Kalyan of North. Karnatak raga Saranga has some resemblance to Shyam Kalyan of North (See Saranga).

Shyama Kalyani is not a popular raga. There are no compositions in this raga.

SHYAM KEDAR

Hindustani

This raga has been composed by Sri Bhaskarao Ghodke of Nasik. It is a mixture of two ragas Shyam Kalyan and Kedar. Shyam Kedar belongs to Kalyan That (Mechakalyani). Some put it under Khamaj That (Harikambhoji). Its jati is Shadava-Shadava. Ga is not used.

Aroha and avaroha of Shyam Kedar are,

स रि स म - रि म॑ - प - ध नि सं — सं नि ध प - ध़ नि् ध प -
म - म॑ प ध प - म ऽ रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups are,

सं नि ध प - ध नि् ध प - म॑ प ध प - म ऽ रि स - रि म॑ प ऽ.

Vadi is Komal Ga and Samvadi Sa. This raga is sung during the second prahara of night. In this raga Tivra Ma is used in aroha and Komal Ma in avaroha. Only Tivra Ni is used in aroha. In avaroha both Komal and Tivra Ni are used. Komal Ni is used in a vakra way as ध नि् ध प. Sometimes सं नि् ध प is also permissible.

Chaya of Shyam Kalyan is found in aroha mostly and that of Kedar in avaroha. In this raga there are chayas of Shyam Kalyan, Kedar, Sarasvati and Shuddha Sarang. This is a new raga and hence has not gained popularity yet.

Compositions in the raga Shyam Kedar are,

Umanda Ghumanda Aye—Tri Tal (Madhya)—J. D. Patki.
Kauna Gama Ki Ri—Tri Tal (Madhya)—J. D. Patki.

Karnatak

There is no raga called Shyam Kedar in Karnatak sangeet. If Ga is omitted in the Karnatak raga Saranga then it will sound like Shyam Kedar of North (See Saranga).

SHYAMALA

Hindustani

There is no Hindustani raga called Shyamala.

Karnatak

Shyamala is the old name for the 55th Melakarta Shyamalangi (ri, gi, mi, dha, na). Janya raga Shyamala is derived from the 55th Melakarta Shyamalangi. Its jati is Shadava-Sampoorna. In aroha Ni is omitted. Aroha and avaroha of Shyamala are,

स रि$_2$ ग$_2$ म$_2$ प ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Suddha Ni.

According to Hindustani notation, the aroha and avaroha are,

स रि ग॒ म॑ प ध॒ सं — सं ध ध॒ प म॑ ग॒ रि स.

In above Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak system.

A composition in this raga is,
Shyamalangi Matangi (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SHYAMALANGI

Hindustani

There is no Hindustani raga called Shyamalangi.

Karnatak

Shyamalangi is the 55th Melakarta of Karnatak sangeet (ri, gi, mi, dha, na). Its old name is Shyamala. Shyamalangi is a Sampoorna-Sampoorna raga. Its aroha and avaroha are,

स रि$_2$ ग$_2$ म$_2$ प ध$_1$ नि$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Suddha Ni.

According to Hindustani notation, the aroha and avaroha are,

स रि ग॒ म॑ प ध॒ ध सं — सं ध ध॒ प म॑ ग॒ रि स.

Compositions in raga Shyamalangi are,

Shyamalangi Jalaja Lochani (Sanskrit)—Jhampa Tala
—Balamuralikrishna.

Kanda Karpaga Taruve—Mishra Chapu—Kotishwara Iyer.

SHYAMALI

Hindustani

There is no raga called Shyamali in Hindustani sangeet. This raga resembles the Karnatak raga Malayamarutha which is becoming popular in Hindustani sangeet.

Karnatak

Raga Shyamali has been coined by Sri C. Rangiah of Mysore. This is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Jati of this raga is Audava-Shadava. In aroha Ri and Ma are omitted and in avaroha Ma is not used. Aroha and avaroha of Shyamali are,

स ग$_3$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग प ध नि् सं — सं नि् ध प ग रि् स.

Shyamali Raga Ranjani (Sanskrit)—Adi Tala—C. Rangiah.

Ragas Malayamarutha and Valaji have great resemblance to raga Shyamali.

Malayamarutha—In aroha also Ri is used (See Malayamarutha).

Valaji—Ri is not used (See Valaji).

SIDDHASENA

Hindustani

There is no Hindustani raga called Siddhasena. This Karnatak raga in certain sancharas sounds like the Hindustani raga Sindhura belonging to Kafi That (Kharaharapriya).

Karnatak

Siddhasena is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Jati of Siddhasena is Shadava-Sampoorna. Ni is not used in aroha. There is vakra sanchara in both aroha and avaroha. Aroha and avaroha of Siddhasena are,

स ग$_2$ रि$_2$ ग$_2$ म$_1$ प ध$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ प म$_1$ रि$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स ग् रि ग् म प ध सं — सं नि् ध म प म रि ग् रि स.

Siddhasena is not a popular raga. The following composition is sometimes heard.

Yevarina Lera Peddalu (Telugu)—Adi Tala—Tyagaraja.

SIMHADHVANI

Hindustani

Simhadhvani belongs to Bhairav That (Mayamalavagaula). Its jati is Audava-Shadava. Ri and Pa are not used in aroha. Pa is not used in avaroha. Aroha and avaroha are,

स म ग म ध् नि सं — सं नि ध् म ग रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. There is a vakra Sanchara स म ग म in aroha. Pakad or diagnostic svara groups are, ध् नि सं ऽ - ध् म ग रि् स ऽ - ऩि स ग रि् स - ऩि स म ऽ. Vadi is Ma and Samvadi Sa. There is chaya of Lalit when the svara group ऩि स म ऽ is used. This is a morning raga. Compositions in Simhadhvani are,

Chanda Chanda Chanda Mohe—Ek Tal (Madhya) J. D. Patki.

Suranga Chunari Mori—Tri Tal (Madhya) J. D. Patki.

Hindustani raga Kalangada resembles Simhadhvani closely.

Kalangada—Pa is used. There is andolan on Ri and Dh. (See Kalangada).

Karnatak

There is no Karnatak raga called Simhadhvani. Karnatak raga Lalitha has great resemblance to Simhadhvani of Hindustani.

Although the aroha and avaroha of Karnatak Lalitha are as shown under, Ri is omitted in aroha and sancharas स ग म and स म ग म are found.

स रि् ग म ध् नि सं — सं नि ध् म ग रि् स.

(See Lalitha).

SIMHALA

Hindustani

There is no Hindustani raga called Simhala nor one which resembles this Karnatak raga.

Karnatak

Simhala is a janya of the 18th Melakarta Hatakambari, (ra, gu, ma, dhu, nu). Its jati is Sampoorna-Sampoorna.

Aroha and avaroha of Simhala are,

स रि$_1$ ग$_3$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ नि$_3$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma Shatsruti Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are,

स रि॒ ग म प नि॒ नि सं — सं नि नि॒ नि प म ग रि॒ स.

In the above aroha and avaroha Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$) of Karnatak sangeet. There is vakra sanchara in avaroha. Simhala is not a popular raga. The following composition is available.

Nee Pada Mahima Telisi Pogada (Telugu)—Adi Tala
—Tiruvatriyur Tyagayya.

SIMHARAVA

Hindustani

There is no Hindustani raga called Simharava nor one which resembles or corresponds to this Karnatak raga.

Karnatak

Simharava is a janya of the 58th Melakarta Hemavati (ri, gi, mi, dhi, ni). Its jati is Audava-Shadava. Ga and Dh are omitted in aroha. Dh is not used in avaroha. There is a vakra sanchara in avaroha. Aroha and avaroha of Simharava are,

स रि$_3$ म$_2$ प नि$_2$ सं — सं नि$_3$ प म$_2$ रि$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are:

स रि म॑ प नि॒ सं — सं नि॒ प म॑ रि ग॒ रि स.

Simharava is not a popular raga. The following composition is this raga is available.

Ela Napai Inta Chalamu (Telugu)—Adi Tala

—Tiruvatriyur Tyagayya.

SIMHAVAHINI

Hindustani

There is no Hindustani raga called Simhavahini. This is an interesting raga with the following aroha and avaroha,

स ग म प ध॒ नि सं — सं नि ध॒ प म ग रि स.

Karnatak

Simhavahini is a janya of the 27th Melakarta Sarasangi (ri, gu, ma, dha, nu). Its jati is Shadava-Sampoorna. In aroha Ri is not used. Aroha and avaroha of this raga are,

स ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. The aroha and avaroha according to Hindustani notation are,

स ग म प ध॒ नि सं — सं नि ध॒ प म ग रि स.

Antara Ga, Suddha Ma and Kakali Ni are the raga chaya svaras. Simhavahini is not a popular raga. The following composition in raga Simhavahini is available.

Nenarunchara Napai Nee Chala (Telugu)—Adi Tala

—Tyagaraja.

SIMHENDRAMADHYAM

Hindustani

Simhendramadhyam which was introduced into Hindustani sangeet twenty years ago is becoming popular in the North.

Simhendramadhyam is an example which shows clearly how the existing Ten Thats of Hindustani sangeet are not sufficient for raga classification. Simhendramadhyam should be a That by itself as in Karnatak sangeet.

Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this raga are,

स रि ग् म॑ प ध् नि सं — सं नि ध् प म॑ ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Prati Ma, Komal Dh and Tivra Ni. This raga is sung in the night. A composition in this raga is,

Ka Na Karata Batiya Kanhaiyya—Tri Tal—Shankarao Vyas.

Ragas Madhuvanti and Kiravani have resemblance to Simhendramadhyam.

Madhuvanti—Dh is Tivra (See Madhuvanti).

Kiravani—Ma is Suddha (See Kiravani).

Karnatak

Simhendramadhyam is Melakarta No 57 (ri, gi, mi, dha, nu). Its old name is Sumadhyuti. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि$_2$ ग$_2$ म$_2$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. The above aroha and avaroha, according to Hindustani notation are,

स रि ग् म॑ प ध् नि सं — सं नि ध् प म॑ ग् रि स.

Simhendramadhyam is a very popular Karnatak raga. The following compositions in raga Simhendramadhyam are very popular.

Nata Jana Paripalagana (Telugu)—Rupaka Tala—Tyagaraja.

Nee Kenduku Daya Radu (Telugu)—Adi Tala
—B. Vasudevachar.

Karnatak raga Kiravani resembles Simhendramadhyam.

Kiravani—Suddha Ma is used (See Kiravani).

SINDH or SINDHU

Hindustani

This raga belongs to Kafi That (Kharaharapriya). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this raga are,

नि़् ध़ - नि़् रि - ग म ग् ग् रि - म प ध सं — सं नि् ध प - म प -
ग म - ग् रि - प म ग् म रि स - ध़ नि़् स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Slight use of Tivra Ni is made in aroha occasionally. In this raga Ri is kept prominent. Vadi is Ri and Samvadi Dh. This raga is considered to be a Kshudra raga or a light raga for light music or Dhoon.

Sanchara or Chalan of raga Sindh is as under,

नि़् ध़ नि़् - रि - ग म ग् रि् - स - म ग् रि - नि़् स नि़् - प़ ध़ नि़् - स ।
ग - ग - म ग् ग् रि - स - म ग् रि - नि़् स नि़् - प़ ध़ नि़् स ॥

This raga is well suited for playing Gats on Sitar. There is a raga called Sindh Bhairavi in Hindustani sangeet which is quite a different one.

Hindustani raga Gara has close resemblance to raga Sindh.

Gara—It is a Panchamantya raga. Tivra Ni is prominent in aroha (See Gara).

Karnatak

Sindhu of Karnatak sangeet is a janya of the 29th Melakarta Dheerasankarabharana. (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani sangeet. There are two types of Sindhu—(1) Audava-Sampoorna (2) Chatusvari-Sampoorna.

Aroha and avaroha of Audava-Sampoorna type are,

स रि$_2$ ग$_3$ रि$_2$ म$_1$ प सं — सं नि$_3$ ध$_2$ प नि$_3$ ध$_2$ म$_1$ ग$_3$ रि$_2$ स.

Dh and Ni are omitted in aroha. According to Hindustani notation, the aroha and avaroha are,

स रि ग रि म प सं — सं नि ध प नि ध म ग रि स.

In aroha it is like Tilak Kamod and like Regeshvari in the poorvanga of avaroha.

Aroha and avaroha of Chatusvari-Sampoorna type are,

स म$_1$ प ध$_2$ सं — सं नि$_3$ ध$_2$ म$_1$ प म$_1$ ग$_3$ रि$_2$ स.

Ri, Ga and Ni are not used in aroha. According to Hindustani notation, the aroha and avaroha are,

स म प ध सं — सं नि ध म प म ग रि स.

Raga Sindhu is not a popular raga. Neither of the two types is ever heard. Name Sindhu is prefixed to a number of ragas like Sindhu Bhairavi, Sindhu Mandari, Sindhu Kannada etc. Although the two types of Sindhu of Karnatak sangeet have no resemblance to the Hindustani raga Sindh still in both of them we find flavour of Hindustani ragas Tilak Kamod and Mand. These two types of Karnatak raga Sindhu are interesting in a way.

SINDHU BAHAR

Hindustani

Sindhu Bahar is a mixture of the two popular ragas Sindhura and Bahar both of which belong to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. Ri and Ni are omitted in aroha. Aroha and avaroha are,

स म - म प ^{म}ग्‌ म - म प ध सं — रिं नि सं नि्‌ ध -

प नि्‌ नि्‌ प म प - ^{म}ग्‌ म रि स रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Svara groups underlined should be uttered quickly to produce Bahar effect. Pakad or diagnostic swara groups are,

म प ध सं - नि्‌ ध प - नि्‌ नि्‌ प म प - ^{म}ग्‌ म रि स.

Bahar anga is not only found in uttaranga but it is also found in poorvanga. Sindhura is mostly in uttaranga.

This raga is sung during second prahara of night. Compositions in this raga are,

Mano Mano Radha Pyari—Ek Tal (Vilambit)
Meri Gati Janaki Jeevan—Tri Tal (Madhya)

Karnatak

There is no Karnatak raga called Sindhu Bahar nor one which resembles this Hindustani raga.

SINDHU BHAIRAVI

Hindustani

Sindhu Bhairavi of Hindustani sangeet belongs to Asavari That (Natabhairavi). Its jati is Shadava-Sampoorna. In aroha Pa is omitted. Aroha and avaroha of Sindhu Bhairavi are,

स - रि ग् म - ध् नि् - सं — सं - नि् ध् प - म ग् रि् स.

Svaras used are both Komal and Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Strictly speaking Komal Ri is not used in Asavari That. As Tivra Ri is used in aroha it is put under Asavari That.

Vadi is Dh and Samvadi Ga. This raga is sung during the second prahara of the day. Pakad or Gunjan svara groups are,

स - रि ग् म - रि ग् - रि ऩि् स - ध् प - ध् म - प ग् रि ग् -
स रि ग् रि ऩि् स.

Vistara of this raga is chiefly in Mandra and Madhya saptaks. What is sung today as Bhairavi with two Rishabs is mostly Sindhu Bhairavi. Sindhu Bhairavi is not considered to be a high class raga. It is considered to be a raga for Kshudrageet or light music like Dhoon etc. Compositions in raga Sindhu Bhairavi are,

Gyana Guna Datara—Jhaptal (Madhya).
Mandara Panchama—Tri Tal (Madhya).

Karnatak

Sindhu Bhairavi mentioned in Granthas on Karnatak sangeet belongs to the 10th Melakarta Natakapriya (ra, gi, ma, dhi, ni). It is a Madhyamantya raga whose jati is Sampoorna-Sampoorna. Aroha and avaroha of Sindhu Bhairavi are,

म़$_1$ प़ ध़$_2$ ऩि$_2$ ध़$_2$ स रि$_1$ ग$_2$ म$_1$ — ग$_2$ रि$_1$ स ऩि$_2$ ध़$_2$ प़ म़$_1$ ग़$_2$ म़$_1$

Svaras used in Sindhu Bhairavi—janya of Natakapriya—are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and

Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

म़ प़ ध़ नि़् ध़ स रि् ग् म — ग् रि् स नि़् ध़ प़ म़ ग़् म.

The present day Sindhu Bhairavi is not sung with the above mentioned aroha and avaroha. There are no compositions with this svaroop. Sindhu Bhairavi as sung today resembles the Hindustani raga Bhairavi which uses all the twelve notes and hence called by critics as "Dwadasi Bhairavi". Sindhu Bhairavi is popular for concluding Ragamalikas with in concerts. Many songs of Purandaradas and compositions of Tamil and Telugu poets are rendered in this raga.

SINDHU KANNADA

Hindustani

There is no Hindustani raga called Sindhu Kannada, nor one which corresponds to or resembles this Karnatak raga.

Karnatak

Sindhu Kannada is a janya of the 28th Melakarta Harikambhoji (ri, gi, ma, dhi, ni). Its jati is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha of Sindhu Kannada are,

स म$_1$ ग$_2$ म$_1$ रि$_2$ ग$_2$ म$_1$ प ध$_2$ प सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma Chatusruti Dh and Kaisiki Ni. In one book the aroha is given as Audava omitting Dh and Ni as under but the avaroha is the same as Shadava-Sampoorna type.

स म$_1$ ग$_2$ म$_1$ रि$_2$ ग$_2$ म$_1$ प सं.

According to Hindustani notation aroha and avaroha of Sindhu Kannada are,

स म ग म रि ग म प सं *or* स म ग म रि ग म प ध प सं —

सं नि् ध प म ग रि स.

There are vakra sancharas in both types of aroha. This is not a popular raga. The following composition in raga Sindhu Kannada is available.

Nannoo Ganna Talli (Telugu)—Adi Tala—Tyagaraja.

SINDHU MANDARI

Hindustani

There is no Hindustani raga called Sindhu Mandari This is an interesting raga having the following aroha and avaroha.

स रि ग म प सं — सं नि ध प - ग म ध प - म रि स.

Karnatak

Sindhu Mandari is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Jati of Sindhu Mandari is Audava-Sampoorna. In the aroha Dh and Ni are omitted. There are vakra sancharas in avaroha. Aroha and avaroha of this raga are,

स रि$_2$ ग$_3$ म$_1$ प सं — सं नि$_3$ ध$_2$ प ग$_3$ म$_1$ ध$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the above aroha and avaroha are,

स रि ग म प सं — सं नि ध प ग म ध प म रि स.

Sindhu Mandari is not a popular raga. The following composition is sometimes heard.

Karuninchutaku Idi Samaya (Telugu)—Adi Tala

—Patnam Subbramanya Iyer.

SINDHURA ASAVARI

Hindustani

This raga is a mixture of Sindhura and Asvari ragas. Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of Sindhura Asavari are as under.

स रि म प ध सं — सं नि् ध् प - ध् म प $^{\text{म}}$ग् ऽ -

रि म - $^{\text{म}}$ग्$^{\text{स}}$ रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, both Komal and Tivra Dh and Komal Ni. Gunjan svara groups or Pakad svaras are:

$\underline{\text{म प ध सं}}$ - नि् ध् प - ध म प ध सं.

This is a uttaranga raga. In this raga anga of Sindhura is prominent while those of Asavari are weak or less prominent. Asavari anga is used only in avaroha as सं रिं नि् ध् प. After this the Sindhura anga ध प ध सं नि् ध् प - ध म प ध सं is joined. Sometimes the whole of avaroha consists of Asavari only as,

प सं नि् ध् प - ध् ध् प म प - ग् रि स.

Sindhura Asavari is a pleasing raga. A composition in this raga is,

Re Manga Re Jo Hath—Tri Tal (Vilambit)
Darasa Bina Dookhana Lagi—Tri Tal (Madhya)

Karnatak

There is no raga called Sindhura Asavari in Karnatak sangeet nor one which resembles this Hindustani raga.

SINDHURA KAFI

Hindustani

Sindhura Kafi belongs to Kafi That (Kharaharapriya). Its jati is Audava-Sampoorna. In aroha Ga and Dh are omitted. Aroha and avaroha of Sindhura Kafi are,

स - रि - म प - नि सं - रिं गं् - रिं सं — सं - नि् ध प - म ग् - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. As this raga consists of a mixture of Sindhura and Kafi ragas it is difficult to exactly specify the characteristics. Some important points however have to be remembered while rendering this raga. In raga Sindhura Ni is not used in aroha but in Sindhura Kafi Ni is used in aroha. In Sindhura only Komal Ni is used while in Sindhura Kafi both Komal and Tivra Ni are used. In Sindhura Dh is used in both aroha and avaroha but in Sindhura Kafi Dh is not used in aroha.

In Kafi Ga is important in aroha. In this samyukta raga Kafi Sindhura Ga is omitted in aroha. At the present day neither pure Sindhura raga nor pure Kafi raga is sung.

What is sung may be either Sindhura Kafi or Kafi Sindhura according to the dominant chayas given in this raga.

Sindhura Kafi is a very pleasing raga. Hori, Tappa, and Thoomri are generally sung in this raga. Compositions in Sindhura Kafi are,

Mori Aj garo—Deepchandi Tal—Chiranjiva Lal Jigyasu.

Hindustani ragas Sindhura and Kafi have resemblance to Sindhura Kafi.

Sindhura—Ga and Ni are not used in aroha. Dh is used in both aroha and avaroha. Only Komal Ni is used in avaroha (See Sindhura).

Kafi—Ga is important in aroha (See Kafi).

Karnatak

There is no raga called Sindhura Kafi in Karnatak sangeet. The Karnatak raga called Hindustani Kafi or Kapi resembles Sindhura Kafi of North. In Karnatak raga Hindustani Kapi both Gandharas, both Dhaivats and both Nishads are used. Svaroop of this raga is,

स रि - म प नि सं - रिं गं् रिं - सं रिं सं ऽ - नि् ध नि् ऽ - प - म प - सं ऽ - नि् प ग् ऽ रि - ध् प ग् ऽ रि - स नि़ स - ग ग - स ग म - ग् ऽ रि - स नि़ स (See Kapi).

SINDHURAMAKRIYA

Hindustani

There is no Hindustani raga called Sindhuramakriya. It can be introduced among ragas of Bhairav That. (Mayamalavagaula).

Karnatak

Sindhuramakriya is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani sangeet. Jati of this raga is Shadava-Sampoorna. There are vakra sancharas in avaroha. One avaroha is only Shadava. Aroha and avaroha of the two types are,

स ग$_3$ म$_1$ प ध$_1$ नि$_3$ सं — सं नि$_3$ प ध$_1$ प म$_1$ ग$_3$ रि$_1$ ग$_3$ स *or*
सं नि$_3$ प ध$_1$ म$_1$ ग$_3$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स ग म प ध् नि सं — सं नि प ध् प म ग रि् स *or*

स नि प ध् म ग स.

Sindhuramakriya is not a popular raga. The following composition in this raga is sometimes heard.

Sudha Madhurya Bhashana (Telugu)—Adi Tala—Tyagaraja.

In this raga Antara Ga and Suddha Ma are the raga chaya svaras. According to Dikshitar school, Sindhuramakriya is a janya of the 45th Melakarta Shubhapantuvarali (ra, gi, mi, dha, nu). Its jati is Sampoorna-Sampoorna without any vakra sancharas. Hence it resembles Shubhapantuvarali (See Shubhapantuvarali).

A composition in this type of Sindhuramakriya is,

Tarachchitidha Shikhara—Dhruva Tala—(Lakshanageeta)
—Venkatamakhi.

SINDHUSURATI

Hindustani

There is no Hindustani raga called Sindhusurati. This rare Karnatak raga has chayas of Des and Sorat ragas in its aroha and avaroha respectively.

Aroha and avaroha of Sindhusurati are,

स रि म प नि़् सं — सं नि् ध प म रि म ग रि स.

Tivra Ni is used in a special prayoga सं नि सं in aroha occasionally as in Sorat and Des.

Karnatak

This rare raga belongs to the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Audava-Sampoorna with vakra sanchara in avaroha. Aroha and avaroha are,

स रि$_2$ म$_1$ प नि$_2$ सं - सं नि सं — सं नि$_2$ ध$_2$ प म$_1$ रि$_2$ म$_1$ ग$_3$ रि स.

Svaras used, are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaiṣiki Ni. In the prayoga सं नि सं Ni is

Kakali. According to Hindustani notation the aroha and avaroha are,

स रि म प नि॒ सं - सं नि सं — सं नि॒ ध प म रि म ग रि स.

A composition in this raga is,
Ramabhirama Ramaramana (Sanskrit)—Deshadi Tala
—R. Sreenivasan.

SKANDAMANORAMA

Hindustani

There is no Hindustani raga called Skandamanorama. This newly introduced Karnatak raga sounds like the Hindustani raga Salang (not Sarang) in which Prati Ma is substituted for Suddha Ma. Aroha and avaroha of Salang are,

स रि म प नि सं — सं नि प म रि स.

(See Salang).

Karnatak

Skandamanorama has been recently introduced by Shri P. K. Rajagopala Iyer of Ambattur. It is a janya of the 63rd Melakarta Latangi (ri, gu, mi, dha, nu). Its jati is Audava-Audava. Ga and Dh are not used. Aroha and avaroha are,

स रि$_2$ म$_2$ प नि$_3$ सं — सं नि$_3$ प म$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Prati Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि म॑ प नि सं — सं नि प म॑ रि स.

This raga admits of all sorts of combinations of svaras although Pa is repeated frequently. This is a night raga. It is suited for expression of anger (Rudra rasa). A composition in Skandamanorama is,

Manorama Manatam Manasi Me (Sanskrit)—Adi Tala
—P. K. Rajagopala Iyer.

Skandamanorama has great resemblance to the popular Karnatak raga Hamsanada which is sung at the present day with the Shatsruti Dh almost omitted (See Hamsanada).

A raga called Varata has the same aroha and avaroha as Skandamanorama. It is derived from the 59th Melakarta Dharmavati. It is a rare raga.

SOHAG or SUHAG

Hindustani

This is a rare raga. Its jati is Shadava-Shadava. Pa is omitted in this raga. Aroha and avaroha of Sohag are,

नि̣ - स रि॒ ग ऽ म ऽ - म ग - म॑ ध सं — नि रिं॒ नि ध ऽ म॑ ग ऽ म॑ ध
म ग - म ऽ ऽ म ग - म॑ ग रि॒ स.

Svaras used are Komal Ri, Tivra Ga, both Komal and Tivra Ma, Tivra Dh and Tivra Ni. Suddha Ma is used only between two Gandhars as ग म ऽ म ग according to Vivadi rule. Suddha Ma is also extended as म ऽ ऽ म ऽ म ग. Pakad or diagnostic svara groups are,

नि̣ स रि॒ ग ऽ म ऽ ऽ - म॑ ध रिं॒ नि ध ऽ म॑ ग -
म॑ ध म॑ ग ऽ ऽ म ग - म रि ग ऽ म॑ ग रि॒ स.

Antara begins with म॑ ग म॑ ध म॑ सं ऽ ऽ. Vadi is Ma and Samvadi Sa. This raga is sung late in the night. It sounds like Poorvi without Pa. In Poorvi Dh is Komal. In this raga there is a beautiful mixture of chayas of Lalit, Basant, Paraj and Sohoni.

Sohag is a very pleasing raga. It is unfortunate that it is not very much in currency. The following compositions are available.

Aye Sakhi Rama Pahara—Ek Tal (Vilambit)—J. D. Patki.
Mohana Shyama Sundara—Tri Tal (Madhya)—J. D. Patki.

The following Hindustani ragas are allied to Sohag.

Lalit—Both Ma are used side by side. Komal Dh is used by some (See Lalit).

Basant and Paraj—Pa is important. Dh is Komal (See Basant and Paraj).

Sohani—Tivra Dh is Vadi. Tivra Shadja is prominent (See Sohoni).

Poorvi—Pa is used. Dh is Komal (See Poorvi).

Marwa—Ri and Dh are prominent (See Marwa).

Karnatak

There is no raga called Sohag in Karnatak sangeet nor one which resembles this Hindustani raga.

SOHANI or SOHONI

Hindustani

Sohoni belongs to Marwa That (Gamanashrama). There are four kinds of this raga according to the Madhyama and Dhaivata svaras used. (1) In this only Tivra Ma is used. Dh is Tivra. (2) Komal Ma is used. This is called Shuddha Sohoni. (3) Komal and Tivra Ma are used. Dh is Tivra. (4) Only Komal Ma is used. Dh is also Komal. Type (1) is the one which is popular wherein only Ma and Dh are both Tivra.

TYPE I

In this type there are two jatis—(1) Audava-Shadava. (2) Shadava-Shadava. In the Audava-Shadava type Ri and Pa are omitted in aroha. In avaroha Pa is not used. Aroha and avaroha of this type are,

स ग - म॑ ध नि सं – सं रिं् सं - नि ध - ग - म॑ ध - म॑ ग - रि् स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni.

In the Shadava-Shadava jati, in aroha also Ri is used. Aroha and avaroha of this type are,

स रि् - ग - म॑ ध नि सं — सं - नि ध ग - म॑ ग - रि् स.

Pakad or Gunjan svara groups are,

सं - नि ध नि - ध म॑ ग - *or* नि ध ग - म॑ ध - नि रिं् स.

Vadi is Dh and Samvadi Ga. Some suggest Sa as Vadi.

Sohoni is sung during the last prahara of night. This is an uttaranga raga. Nyasa or halt on Tara Shadja is beautiful and creates a peculiar atmosphere. Mangalashtaka sung during marriages among Maharastrians is in this raga. Original name of this raga might have been Sobhani or Sobhana. The Audavo-Shadava type is a very popular Sohoni raga.

Compositions in this type are,

Kahe Ab Tuma Aye Ho—Tri Tal (Madhya).

Guru Charana Sharana Kara Manuja—Tri Tal (Madhya).

Hindustani ragas Marwa, Pooria and Hindol resemble Sohoni.

Marwa—Vadi and Samvadi are Dh and Ri respectively (See Marwa).

Pooria—Poorvanga raga. Vadi and Samvadi are Ga and Ni (See Pooria).

Hindol—Ri is not used in this raga (See Hindol).

TYPE II

In this type of Sohoni only Shuddha Ma is used. Hence it is called Shuddha Sohoni. It resembles the first type in other respects. Aroha and avaroha of this type are,

स - ग म ध - नि सं - रिं् सं — सं - नि ध ग - म ग - रि् स.

This type is not popular (See Shuddha Sohoni).

A composition in this raga is,

Udho Hamari Nek Binati—Jhaptal (Madhya).

TYPE III

In this type of Sohoni both Madhyams are used. Aroha and avaroha of this type are,

स ग - म ग - म॑ ध - नि सं - रिं् सं — नि सं नि ध - म॑ ध -

सं नि ध - म ग - म॑ ग रि् स.

Svaras groups नि ध म ग - नि ध ग - म॑ ग रि स contain both Madhyams. This type is in a way interesting but not a popular one. It sounds like Basant in some sancharas.

TYPE IV

In this type Suddha Ma and Komal Dh are used. Aroha and avaroha of this type are:

स ग म ध् नि सं रिं् सं — सं नि ध् म ग रि् स.

This type of Sohoni is also not popular. A composition in this type is,

Hota Gata Abato—Ek Tal (Madhya).

Karnatak

There is no raga called Sohani or Sohoni in Karnatak sangeet. Raga Hamsanandi, a janya of the 53rd Melakarta Gamanashrama (Marwa That) resembles type 1 of Sohoni of Shadava-Shadava jati. Aroha and avaroha of Hamsanandi are,

स रि् ग म॑ ध नि सं — सं नि ध म॑ ग रि् स.

(See Hamsanandi).

Raga Lalitha of Karnatak sangeet which is a janya of the 17th Melakarta Suryakantha resembles Shuddha Sohoni or Sohoni in which only Komal Ma is used. Aroha and avaroha of Lalitha of South are,

स रि् ग म ध नि सं — सं नि ध म ग रि् स.

(See Lalitha).

There is no Karnatak raga which resembles Sohoni in which both Suddha and Prati Ma are used. Karnatak raga Vasantha which is a janya of the 15th Melakarta Mayamalavagaula (Bhairav That) resembles type 4 of Sohoni in which Komal Ma and Komal Dh are used. Aroha and avaroha of Karnatak raga Vasantha are,

स ग म ध् नि सं — सं नि ध् म ग रि् स.

(See Vasantha).

SOHONI BAHAR

Hindustani

This raga is a mixture of the two popular ragas Sohoni and Bahar. Svaroop and chalan of this raga are as under,

नि ध प म - म॑ ध - रिं् - सं - नि् प - म ग म - नि ध सं - सं रिं् गं् सं -
नि सं रिं् - सं ध - म॑ ध सं - नि सं - नि सं रिं् सं - ध.

This raga is a difficult one. A composition in this raga is, Saba Bana Phoolari—Ada choutal (Madhya).

Karnatak

There is no raga called Sohoni Bahar in Karnatak sangeet, nor one which resembles this Hindustani raga.

SOODHA SARANG

Hindustani

Although this seems to be another name for the raga Shuddha Sarang, aroha and avaroha of Soodha Sarang differ slightly from those of Shuddha Sarang. Its jati is Shadava-Audava. Ga is omitted in aroha. In its avaroha Dh and Ga are not used. Aroha and avaroha of Soodha Sarang are,

स रि स रि म॑ प नि ध सं — स नि् प म रि स.

Svaras used are Tivra Ri, Tivra Dh, both Suddha and Prati Ma and both Komal and Tivra Ni. Both Suddha and Prati Ma are used in aroha. In avaroha only Suddha Ma is used. Tivra Ni is used in aroha. In avaroha only Komal Ni is used.

Vadi is Sa and Samvadi Pa. This raga is sung between 10 A.M. and 1 P.M. Hindustani raga Shuddha Sarang resembles Soodha Sarang very closely.

Shuddha Sarang—Dh is not used in aroha but it is used in avaroha. In Soodha Sarang the arrangement is reverse. Tivra Ma is used in both aroha and avaroha (See Shuddha Sarang).

Karnatak

There is no raga called Soodha Sarang in Karnatak sangeet nor one which resembles this Hindustani raga.

SORAT, SORATI or SURATI

Hindustani

Sorat belongs to Khamaj That (Harikambhoji). There are two types of Sorat raga—(1) Audava-Shadava (2) Audava-Audava.

In the first type i.e. Audava-Shadava type, in aroha Ga and Dh are omitted. In avaroha Ga is not used. Aroha and avaroha of this type are,

स - रि म प - नि - सं — सं - नि् ध प - म रि - स.

In the second type, Ga and Dh are omitted in aroha and Ga and Pa in avaroha. Aroha and avaroha of this type are,

स - रि म प - नि - सं — सं नि् ध - म रि - स.

Svaras used in both types are Tivra Ri, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha while Komal Ni is used in avaroha. Tivra Ni in Sorat is considered by some to be Ati Tivra Ni.

Vadi is Ri and Samvadi Dh. This raga is sung during the second prahara of the night. Sangati म रि in this raga is characteristic. The svara group रि म - प नि ध म - रि s in which ध म रि s is used without Pa sounds beautiful. Ri elongated as ध म रि s s - नि् ध म रि s is very pleasing. Sorat is a very pleasing raga. Unfortunately it is not as popular as raga Desh which closely resembles raga Sorat. Compositions in Sorat are,

Jobana Jhalarahyo—Tilwada (Vilambit).
Prabhu Tero Mahima Kisa Bidha Gavoo
—Tri Tal (Madhya).

Hindustani raga Desh has great resemblance to raga Sorat.

Desh—Ga is prominently used in avaroha. Ni is elongated (See Desh).

Karnatak

There is no raga called Sorat in Karnatak sangeet. But there is a raga called Surati which sounds very much like Sorati which is another name for Sorat. These names indicate their origin in Sourashtra or Surat.

Surati is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Jati of Surati is Audava-Sampoorna. In aroha Ga and Dh are omitted. Aroha and avaroha of Surati are,

स रि$_2$ म$_1$ प नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ प म$_1$ रि$_2$ ऽ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There is a vakra sanchara म ग प म रि ऽ ऽ in avaroha.

In Surati of South only Komal Ni is used. Ga is used in Surati but not in Sorat. According to Hindustani notation, aroha and avaroha of Surati are,

स रि म प नि् सं — सं नि् ध प - म ग - प म रि ऽ ऽ - स.

Surati is a very popular raga. The following compositions are often heard.

Paramukha Melara (Telugu)—Adi Tala—Tyagaraja.

Geetarthamu Sangeeta (Telugu)—Adi Tala—Tyagaraja.

A Karnạtak raga which resembles Sorat of Hindustani sangeet more closely than Surati is raga Andolika which is also a janya of the Melakarta Harikambhoji (Khamaj That). Aroha and avaroha of Andolika are,

स रि म प नि् सं — सं नि् ध म रि स.

Only Komal Ni is used (See Andolika).

SOUGANDHINI

Hindustani

There is no Hindustani raga called Sougandhini nor one which resembles this rare Karnatak raga.

Karnatak

Sougandhini is the old name for the 37th Melakarta Salaga (ra, ga, mi, dha, na). Janya raga Sougandhini belongs to the 37th Melakarta Salaga. Its jati is Audava-Sampoorna. In aroha Ga and Ni are omitted. Aroha and avaroha of Sougandhini are,

स रि$_1$ म$_2$ प ध$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, the aroha and avaroha are,

स रि् म॑ प ध् सं — सं ध ध् प म॑ रि् रि स.

In above, Tivra Ri (रि) represents Suddha Ga (ग$_1$) and Tivra Dh (ध) represents Suddha Ni (नि$_1$) of Karnatak sangeet.

Sougandhini is not a popular raga. A composition in this raga is,

Kamakoti Pithavasini (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

SOURASHTRA

Hindustâni

This raga is also called Sourashtra Bhairav, Sourashtra Tank or Chourayanshi Tank. Word Saurashtra probably indicates its place of birth as in the case of some other ragas.

Sourahstra belongs to Bhairav That (Mayamalavagaula). Its jati is Audava-Sampoorna. In its aroha, Ri and Pa are omitted. Aroha and avaroha of Sourashtra Bhairav are,

स - ऩि स - म ग - ध नि सं — सं - ध् ध् प - ग म प - ग म रि् - स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, both Komal and Tivra Dh and Tivra Ni. Tivra Dh is used in aroha and Komal Dh in avaroha. Aroha sounds like Shuddha Sohoni and avaroha like Bhairav. Use of Tivra Dh in aroha has to be carefully remembered.

Vadi is Ma and Samvadi Sa. This raga is sung in the morning. The chief anga is that of Bhairav. Following sanchara is introduced here and there,

म ध - नि सं — सं नि ध् - म.

Ma is kept isolated here and there as,

सं ध् नि सं - म - म - ध नि सं - नि ध् - म ग म - ग - रि् स.

In the antara of Sourashtra, chaya of Kalingada is also found as under.

म म - ग म - प प - ध् ध् - प - नि ध् प - म - ग म - ध् प - ग स.

Ni is prominent in aroha but it is weak and even absent in avaroha. Sourashtra Bhairav or Sourashtra Tank is not a popular raga. The following is a composition in Sourashtra.

Prabhu Karatara Tuma Ho—Tewra (Madhya).

Karnatak

Sourashtra is a janya of the 17th Melakarta Suryakantha (ra, gu, ma, dhi, nu). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Sourashtra of Karnatak sangeet are,

स रि$_1$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ ऽ प म$_1$ ग$_3$ रि$_1$ ऽ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, aroha and avaroha are,

स रि् ग म प ध नि सं—सं नि धऽप म ग रि्ऽस.

In avaroha Dh and Ri are kept elongated.

In the Hindustani raga of the same name Tivra Dh is used only in aroha, Ri and Ni are not used in aroha and Ni is dropped in avaroha also. Sourashtra is a fairly popular raga. The following composition is often heard.

Ninnu Joochi Dhanyu (Telugu)—Adi Tala
—Patnam Subbramanya Iyer.

Karnatak raga Bhairava, a janya of Suryakantha resembles Sourashtra. Aroha and avaroha of Bhairava are,

स रि् ग म प ध नि सं—सं ध प म ग रि् स.

(See Bhairava).

Supradeepaka resembles Sourashtra. Ga is not used in aroha (See Supradeepaka).

According to Dikshitar school raga Sourashtra has got the same aroha and avaroha as indicated above but it is put under Melakarta Mayamalavagaula and hence Dh used is Suddha Dh. A composition in this type is,

Suryamurthi Namostute (Sanskrit)—Dhruva Tala
—Muttuswamy Dikshitar.

SOUVIRA

Hindustani

There is no Hindustani raga called Souvira nor one which resembles this rare Karnatak raga. It sounds like a combination of Todi and Kalyan ragas in poorvanga and uttaranga respectively.

Karnatak

Souvira is the old name for the 47th Melakarta Suvarnangi (ra, gi, mi, dhi, nu). Janya raga Souvira is derived from the

47th Melakarta Suvarnangi. Its jati is Sampoorna-Shadava. In avaroha Pa is omitted. Aroha and avaroha of Souvira are,

स रि$_1$ ग$_2$ म$_2$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि॒ ग॒ म॑ प ध नि सं — सं नि ध म॑ ग॒ रि॒ स.

A composition in raga Souvira is,
Sarasa Souvira (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

STHAVARAJ

Hindustani

There is no Hindustani raga called Sthavaraj. Sthavaraj is the old name for the Karnatak Melakarta No 46 called at present Shadvidhamargini. Shadvidhamargini corresponds to an old Hindustani That called Khatma That whose poorvanga consists of Todi That and uttaranga of Khamaj That.

Karnatak

Sthavaraj is the old name for the 46th Melakarta Shadvidhamargini (ra, gi, mi, dhi, ni). Janya raga Sthavaraj is derived from the above 46th Melakarta. Its jati is Audava-Audava. Ga and Ni are omitted in aroha and in avaroha Pa and Ri are omitted. Aroha and avaroha of Sthavaraj are,

स रि$_1$ म$_2$ प ध$_2$ सं — सं नि$_2$ ध$_2$ म$_2$ ग$_2$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ म॑ प ध सं — सं नि॒ ध म॑ ग॒ स.

A composition in raga Sthavaraj is,
Sthavarajadinuta (Sanskrit)—Triputa Tala
—Muttuswamy Dikshitar.

SUCHARITRA

Hindustáni

There is no Hindustani raga called Sucharitra.

Karnatak

Sucharitra is the 67th Melakarta of Karnatak sangeet (ru, gu, mi, dha, na). Its old name is Santanamanjari. This is a Sampoorna-Sampoorna raga. Aroha and avaroha of raga Sucharitra are,

स रि$_3$ ग$_3$ म$_2$ प ध$_1$ नि$_1$ सं — सं नि$_1$ ध$_1$ प म$_2$ ग$_2$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani sangeet the above aroha and avaroha are,

स ग॒ ग म॑ प ध ध॒ सं — सं ध ध॒ प म॑ ग ग॒ स.

In above, Komal Ga represents Shatsruti Ri (रि$_3$) and Tivra Dh (ध) represents Suddha Ni (नि$_1$) of South.

A composition in Sucharitra is,

Chintayami Satatam (Sanskrit)—Jhampa Tala —Balamuralikrishna.

Velu Mailune (Tamil)—Rupaka Tala—Kotishwara Iyer.

SUDHATARANGINI

Hindustani

There is no Hindustani raga called Sudhatarangini. Hindustani raga Khambavati has a slight resemblance to Sudhatarangini of South (See Khambavati).

Karnatak

Sudhatarangini is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Sudhatarangini and Tarangini are two different ragas. Tarangini is a janya of the 26th Melakarta Charukeshi (See Tarangini).

Based on the "Chalan" or rendering of the popular composition "Maye Twam Yahee" in the raga Sudhatarangini, its aroha and avaroha can be laid down as under.

स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Jati of this raga is Audava-Sampoorna. Ga and Ni are omitted in aroha. According to Hindustani notation, the aroha and avaroha of Sudhatarangini are,

स रि म प ध सं — सं नि॒ ध प म ग रि स.

This is not a popular raga. The following composition however is a favourite one.

Maye Twam yahi (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

Some musicians have tried to sing this composition in the raga Tarangini which is a janya of the 26th Melakarta Charukeshi. But the Kriti sounds much better in the raga Sudhatarangini.

SUGHARAYEE

Hindustani

This raga is also called Sugharayee Kanada. It belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Sampoorna. Dh is dropped in aroha. Aroha and avaroha of Sugharayee are,

स रि ^{म}ग॒ ऽ म - प नि॒ प सं — सं नि॒ ध नि॒ प - म प - ग॒ म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. There are vakra sancharas in both aroha and avaroha as प नि॒ प सं - नि॒ ध नि॒ प and ग॒ म रि स. Vadi is Pa and Samvadi Sa. Sugharayee is sung during the second prahara of the day. This raga is considered to be the day version of Shahana or Sahana Kanada which is a night raga. In this raga, even in avaroha, Dh should be kept weak or "durbal", to differentiate it from Shahana. Pa is kept prominent to keep away the effect of Dh creeping in.

Sugharayee is supposed to have been formed by combining Adana and Brindavani Sarang ragas. Sometimes Tivra Ni is used in aroha. It is better to avoid its use.

Compositions in this raga are,

Dayya Piya Bina—Jhaptal—(Madhya).

Adhagbhujatuva—Tri Tal—(Madhya).

Hindustani ragas Suha, Shahana, Nayaki Kanada and Devasakh or Devasag are allied to Sugharayee.

Suha—Dh is completely dropped. Even if used Komal Dh is used but not Tivra Dh. Ri is not used in aroha. Sangatis रि प and ग प not used. Vadi is Ma (See Suha).

Shahana—Tivra Dh is prominent (See Shahana).

Nayaki Kanada—Dh is dropped completely. Sangatis रि प and नि् प are prominent. Andolan on Ga is prominent. Sometimes Komal Dh is used as सं ध् नि प or नि ध् नि प (See Nayaki Kanada).

Devasakh—Dh not used. Sangati ग् प is used. Ri is omitted in aroha. Svaras ग् प - ग् ग् प used frequently (See Devasakh).

Karnatak

There is no raga called Sugharayee in Karnatak sangeet, nor one which has the same aroha and avaroha as Sugharayee of North.

SUGUNABHUSHINI

Hindustani

There is no Hindustani raga called Sugunabhushini.

Karnatak

Sugunabhushini is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, nu) which corresponds to Kafi That of Hindustani. Its jati is Shadava-Sampoorna with vakra sanchara in both aroha and avaroha. In aroha Ri is not used. Aroha and avaroha are,

स ग$_2$ म$_1$ प म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga. Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are,

स ग् म प म ध नि् सं — सं नि् ध प म ग् म रि स.

This is a pleasing raga but not popular. The following composition in Sugunabhushini is available.

Bhajare Manasa Shri Pranatharthiharam (Sanskrit)
—Rupaka Tala—Patnam Subbramanya Iyer.

Sugunabhushini resembles the Karnatak raga Phalamanjari very closely (See Phalamanjari).

SUHA or SUHA KANADA

Hindustani

Suha or Suha Kanada belongs to Kafi That (Kharaharapriya). Its jati is (1) Audava-Shadava. (2) Audava-Sampoorna. In the Audava-Shadava type, in aroha Ri and Dh are omitted. In avaroha Dh is dropped. In the Audava-Sampoorna type in aroha Ri and Dh are omitted. In avaroha Komal Dh is occasionally used. Aroha and avaroha of these types are,

Audava-Shadava

नि़् स - ग् म - प नि म प सं — सं - नि् प - म प - मगऽ - म रि स *or*
सं नि् प - म प - ग् म - प ग् म - रि - स.

Audava-Sampoorna

नि़् स - ग् म - प नि् म प सं — सं - ध् नि् प - म प - ग् - म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh (when used) and Komal Ni. Vadi is Ma and Samvadi Sa. Pakad or diagnostic svara groups are,

नि़ स ^म ग़् ^म ग् म - प ग् म रि स.

Suha is sung during the second prahara of the day after ragas with Sarang anga are sung. Andolan on Ga is graceful in this raga. Some consider this raga to be a mixture of Kanada and Sarang. Others consider this to be a mixture of Durbari Kanada and Megha ragas. In its uttaranga it has Sarang anga and in its poorvanga it has Kanada anga. Andolan on Ga gives this raga the Kanada chaya. Ma is kept elongated and this gives Suha raga a grandeur. In this raga there is a chaya of Adana but in Adana Dh is used in aroha and is kept prominent.

Compositions in raga Suha are,

Ajare Badhava Bane—Tilwada (Vilambit).

Kakaru Ho Kaha Karu—Tri Tal (Madhya).

Hindustani ragas Nayaki, Sahana, Sugharayee, Devasakh and Adana resemble Suha Kanada.

Nayaki or Nayaki Kanada—Sangati रि प is present. Dh is not important. It is avoided as far as possible (See Nayaki Kanada).

Sahana or Shahana Kanada—Tivra Dh is used and kept prominent (See Shahana Kanada).

Sugharayee—Ri is used in aroha. Tivra Dh is used in avaroha. (See Sugharayee).

Devasakh—Sangati ग् प is used frequently. Dh is completely omitted. Ri is not used in aroha (See Devasakh).

Adana—Dh is used prominently in aroha (See Adana).

Karnatak

There is no raga called Suha or Suha Kanada in Karnatak sangeet. Raga Pushpalatika which has the following aroha and avaroha has some resemblance to Suha.

स रि ग् म प नि् सं — सं नि् प म ग् रि स.

If Ri is omitted in the above aroha and vakra sancharas प नि् म प सं in aroha and नि् प म प ग् ऽ in avaroha are introduced then Pushpalatika of South becomes Suha or Suha Kanada of Hindustani Sangeet (See Pushpalatika).

SUHA BAHAR

Hindustani

This rare raga is a combination of two ragas Suha and Bahar. Many details of this raga are not available. The trend of the raga is as under,

सं - नि॒ प - म - म प म - स - रि - स - नि़॒ नि़॒ स - ग॒ ग॒ म - ग॒ म प -

रि - रि - स - म नि॒ ध - नि सं - रिं सं - नि॒ ध - म प - नि॒ ध - ग॒ ग॒ म.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and both Komal and Tivra Ni. Svara groups म नि॒ ध - नि सं - रिं सं - नि॒ ध give the Bahar chaya. Ma seems to be kept elongated and isolated as म - म प म. Suha anga is brought into prominence by the svara groups नि़॒ नि़॒ स - ग॒ ग॒ म - सं - नि॒ प. Poorvanga consists of Suha anga and uttaranga consists of Bahar anga.

A composition in Suha Bahar is,
Phoolanaki Lariya Lariya—Ada Choutal (Madhya).

Karnatak

There is no raga called Suha Bahar in Karnatak sangeet. There is no Karnatak raga which resembles this Hindustani raga.

SUHA SUGHARAYEE

Hindustani

This raga is a mixture of ragas Suha and Sugharayee both of which belong to Kafi That (Kharaharapriya). Jati of this samyukta raga is Shadava-Shadava. Dh is completely omitted. Aroha and avaroha of this raga are,

स रि ग॒ म - प नि॒ म प सं — सं नि॒ प म - ग॒ म रि स *or*

म प ग॒ म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and Komal Ni. Vadi is Ma and Samvadi Sa. Some suggest Sa as Vadi and Pa as Samvadi. Swara group स रि ग॒ म प in a straight way is used in this raga. It is difficult to sing either Suha or Sugharayee in a pure style. What is generally sung is a mixture of the two ragas. This is analogous to the ragas

Kafi and Sindhura which are generally mixed with each other. A composition in Suha Sugharayee is,

Avata Hai Alabela—Ek Tal (Madhya).

Ragas Suha and Sugharayee are closely allied to Suha Sugharayee.

Suha—Ri is not used in aroha (See Suha).

Sugharayee—Ri is used in both aroha and avaroha. Dh is used in avaroha (See Sugharayee).

Karnatak

There is no raga called Suha Sugharayee in Karnatak sangeet. Raga Pushpalatika having the following aroha and avaroha resembles Suha Sugharayee.

स रि म प नि् सं — सं नि् प म ग् रि स.

(See Pushpalatika).

SUKUMARI

Hindustani

There is no raga called Sukumari in Hindustani sangeet. This raga is a pleasing one and can be included among the ragas of Asavari That. Aroha of Sukumari resembles that of Adana and avaroha that of Nayaki Kanada of Hindustani sangeet.

Karnatak

Raga Sukumari has been invented by Sri C. Rangiah of Mysore. It is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Jati of this raga is Shadava-Shadava with vakra sanchara in both aroha and avaroha. Ri is omitted in aroha and Dh in avaroha. Aroha and avaroha of raga Sukumari are,

स ग$_2$ म$_1$ प नि$_2$ ध$_1$ नि$_2$ सं — सं नि$_2$ प म$_1$ ग$_3$ मं$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are,

स ग् म प नि् ध् नि् सं — सं नि् प म ग् म रि स.

A composition in this raga is:

Japa Kusuma Sankashe (Sanskrit)—Adi Tala—C. Rangiah.

SUMADYUTI

Hindustani

Sumadyuti is the same raga which is called Simhendramadhyam today (See Simhendramadhyam).

Karnatak

Sumadyuti was the old name for the raga Simhendramadhyam which is the 57th Melakarta raga (See Simhendramadhyama).

The following composition of Muttuswamy Dikshitar is in the raga Sumadyuti.

Kamakshi Kamakoti Pitha Vasini (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

SUMANAPRIYA

Hindustani

There is no raga called Sumanapriya in Hindustani sangeet. It can be included among ragas of Khamaj That.

Karnatak

Sumanapriya belongs to the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Shadava with vakra sanchara in both aroha and avaroha. Ni is omitted. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ प सं — सं ध$_2$ सं प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, and Chatusruti Dh. According to Hindustani notation they are,

स रि ग म प ध प सं — सं ध सं प म ग रि स.

This is not a popular raga. A composition in this raga is,
Shri Sharana Bhavuni Vina (Telugu)—Rupaka Tala
—Muthiah Bhagavatar.

SUNADAVINODINI

Hindustani

There is no raga called Sunadavinodini in Hindustani sangeet. This raga has the following aroha and avaroha.

स ग म॑ ध नि सं — सं नि ध म॑ ग स.

Sunadavinodini resembles the Hindustani ragas Hindol and Sanjh which have the following aroha and avaroha respectively.

स - ग म॑ ध - नि - म॑ ध - सं — सं - नि ध - म॑ ग - म॑ ग - म॑ ग स.

(See Hindol).

स ग - म॑ ध म॑ नि - म॑ ध सं — सं - नि ध नि ऽ - ध म॑ ग ऽ - म॑ ग͡स

(See Sanjh).

Karnatak

Sunadavinodini is a janya of the 65th Melakarta Mechakalyani (ri, gu, mi, dhi, nu). Its jati is Audava-Audava. Ri and Pa are omitted in both aroha and avaroha. Aroha and avaroha of Sunadavinodini are,

स ग$_3$ म$_2$ ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ म$_2$ ग$_3$ स.

According to Hindustani notation, the above are,

स ग म॑ ध नि सं – सं नि ध म॑ ग स.

Sunadavinodini is a pleasing raga. The following compositions in this raga which have been brought to light only recently deserve to be popularised.

Devadi Deva Shree Vasudeva (Sanskrit)—Adi Tala
—Mysore Vasudevachar.

Samagana Sunadavinodini (Sanskrit)—Adi Tala
—S. Gururajacharya.

Karnatak ragas Hamsanandi and Amritavarshini resemble Sunadavinodini.

Hamsanandi—Ri is used in both aroha and avaroha. (See Hamsanandi).

Amritavarshini—Dh is not used but Pa is used. (See Amritavarshini).

SUNDERKAUNS

Hindustani

This raga is a recent introduction. Two persons seem to have composed two different ragas simultaneously and given the name Sunderkauns to these ragas.

Shri V. G. Ringe ("Tanarang") has introduced this raga in which svaras used (excepting Dh) are the same as in Malakauns. In Sunderkauns he introduced Tivra Dh in place of the Komal Dh in Malakauns. This type of Sunderkauns is also known as Chandrakauns with Bageshree anga.

Jati of this type of Sunderkauns is Audava-Audava. Ri and Pa are completely omitted. Aroha and avaroha of Sunderkauns are,

स ग् म ध नि् सं—सं नि् ध म ग् स.

Svaras used are Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi is Sa and Samvadi Pa. This raga is sung during the third prahara of night. The following svara groups are frequently used,

ध नि् ध - ध सं नि् - ध म - ग् म - ग् ग् - ग् स - नि़् स - ध़ स नि़्

This type of Sunderkauns is also obtained by dropping Ri in the raga Bageshree having the following aroha and avaroha.

स रि ग् म ध नि् सं—सं नि् ध म ग् रि स.

(See Bageshree).

Compositions in this raga are:

Poojana Aye Ho Sat—Ek Tal (Vilambit)—V. G. Ringe.
Mohana Murali Baja De—Tri Tal (Drut)—V. G. Ringe.

Another type of Sunderkauns is the one which resembles the raga Pancham Malakosh. Pancham Malakosh is the name given to the Karnatak raga Jayanthashree which was introduced into the Maharashtra stage music forty years ago. In Sunderkauns of this type the aroha and avaroha are reversed when compared with Pancham Malakosh. This type belongs to Asavari That. Jati of this type of Sunderkauns is Shadava-Audava. Ri is omitted in aroha. Ri and Pa are omitted in avaroha. Aroha and avaroha of this raga are,

स ग् म ध् नि् ध् म प ध् नि् सं—सं नि् ध् म ग् स

Svaras used are all Komal svaras. In aroha Pa is used in a vakra sanchara as नि् ध् म प ध् नि् सं.

Karnatak

There is no raga called Sunderkauns in Karnatak sangeet. Sunderkauns of Audava-Audava type in which Komal Ga. Suddha Ma, Tivra Dh and Komal Ni are used, resembles one type of the Karnatak raga Hindola in which Chatusruti Dh is used.

The kriti "Manasuloni" by Tyagaraja is sung by some musicians in Hindola with Chatusruti Dh (See Hindola). This raga is also called Sardhalangi.

Karnatak ragas Jayanthashree and Hindola Vasantha resemble Sunderkauns, of the type which in turn resembles the Hindustani raga Pancham Malakosh belonging to Asavari That. Jayanthashree has the following aroha and avaroha.

स ग् म ध् नि् सं — सं नि् ध् म ग् म प म ग् स.

(See Jayanthashree).

Hindola Vasantha has the following aroha and avaroha.

स ग् म प ध् नि् ध् सं—सं नि् ध् प म ध् म ग् स.

In Hindola Vasantha, Pa is used in both aroha and avaroha (See Hindola Vasantha).

SUPOSHINI

Hindustani

There is no Hindustani raga called Suposhini. This Karnatak raga is an interesting one. It can be included under ragas of Khamaj That. Aroha and avaroha of Suposhini are,

स रि स म प नि् ध सं — सं ध नि् प म रि म स.

This raga has some resemblance to ragas Kuntalavarali and Khambavati (See Kunthalavarali and Khambavati).

Karnatak

Suposhini is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj

That. Jati of Suposhini is Shadava-Shadava. Ga is omitted in this raga. There are vakra sañcharas in both aroha and avaroha. Its aroha and avaroha are,

स रि$_2$ स म$_1$ प नि$_2$ ध$_2$ सं — सं ध$_2$ नि$_2$ प म$_1$ रि$_2$ म़$_1$ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि स म प नि॒ ध सं — सं ध नि॒ प म रि म स.

Suposhini is not a popular raga. The following composition in this raga is very pleasing, particularly when played on instruments like Veena and Violin.

Raminchura Revarura Raghothama (Telugu)—Rupaka Tala —Tyagaraja.

Ragas Subhashini and Subhushini are entirely different from Suposhini.

SUPRADEEPA

Hindustani

There is no Hindustani raga called Supradeepa. It is a pleasing raga with the following aroha and avaroha.

स रि॒ म प ध नि सं — सं नि ध प म ग म रि॒ स

Karnatak

Supradeepa is derived from the 17th Melakarta Suryakanta (ra, gu, ma, dhi, nu). Jati of Supradeepa is Shadava-Sampoorna with vakra sanchara in avaroha. Ga is omitted in aroha. Aroha and avaroha of Supradeepa are,

स रि$_1$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ म$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ म प ध नि सं — सं नि ध प म ग म रि॒ स.

Supradeepa is not a popular raga. The following composition is sometimes heard.

Varashikhi Vahana (Sanskrit)—Adi Tala—Tyagaraja.

Karnatak raga Sourashtra which is also derived from the Melakarta Suryakantha resembles Supradeepa.

Sourashtra—Ga is used in aroha. Ma is elongated in avaroha. No vakra sanchara in avaroha (See Sourashtra).

SURANANDINI

Hindustani

There is no Hindustani raga called Suranandini. This rare Karnatak raga may be included among ragas of Bilaval That (Dheerasankarabharana). Its aroha and avaroha are,

स रि ग प ध नि सं — सं नि ध प ग रि स.

This may be considered to be Bilaval without Ma.

Karnatak

Suranandini is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Shadava-Shadava. Ma is omitted. Aroha and avaroha are,

स रि$_2$ ग$_3$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Chatusruti Dh and Kakali Ni. According to Hindustani notation they are,

स रि ग प ध नि सं — सं नि ध प ग रि स.

A composition in this rare raga is,

Suranandineem (Sanskrit)—Adi Tala
—Jayachamaraja Wadiyar.

SURMALHAR

Hindustani

Surmalhar belongs to Kafi That (Kharaharapriya). Its jati is considered to be Audava-Audava by some. Others consider it to be Sampoorna-Sampoorna. In the Audava-Shadava type Ga and Dh are omitted in aroha and Ga is dropped in avaroha. Aroha and avaroha of these types are,

Audava-Shadava type

स̣ $^{\text{म}}$रि म प नि सं *or* नि् नि सं—सं नि् ध म प नि् ध प - म - रि - $^{\text{म}}$नि्̣ स.

Sampoorna-Sampoorna type

ग् रि म प - नि् ध नि् म प - नि सं - रिं सं - नि् ध नि् प -
म - रि - स रि - म प - ग् म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups are—नि् ध म प - $^{\text{म}}$नि् ऽ ध प.

Elongation of $^{\text{म}}$नि् ऽ in $^{\text{म}}$नि् ऽ ध प sounds beautiful and is characteristic of the raga. Vadi is Ma and Samvadi Sa. Sangatis म रि - नि् प - रि प are used in Sur Malhar. Dh in $^{\text{म}}$नि् ऽ ध प gives a special effect which is pleasing. The grace note Ma for Ni has to be noted. Malhar chaya is brought out by halting on Ma or making Ma the Nyasa, and also by using the two Nishads side by side as नि् नि सं.

This is a Mosami or Seasonal raga. During the rainy season it can be sung at all hours. In other seasons it is sung between 10 A.M. and 2 P.M. This raga is a mixture of two ragas Madhumad Sarang and Malhar. It is said to have been composed by Bhakta Surdas.

Sur Malhar is a very pleasing and popular raga. Compositions in this raga are,

Garajata Baje—(Vilambit).
Badarva Barasanko—Tri Tal (Madhya).

Karnatak

There is no raga called Sur Malhar in Karnatak sangeet. Karnatak raga Devamanohari having the following aroha and avaroha has some resemblance to Sur Malhar.

स रि म प ध नि् सं — सं नि् ध नि् प म रि स.

The above aroha and avaroha are close to those of Audava-Shadava type of Sur Malhar. But in Devamanohari Dh is used in aroha also (See Devamanohari).

SURYAKANTHA

Hindustani

There was no Hindustani raga called Suryakantha. This Karnatak raga is now being introduced in the North. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि् ग म प ध नि सं — सं नि ध प म ग रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni. Suryakantha sounds like a combination of Bhairav (Mayamalavagaula) in poorvanga and Bilaval (Shankarabharana) in uttaranga.

Karnatak

Suryakantha is Melakarta No. 17 of Karnatak sangeet (ra, gu, ma, dhi, nu). It is called Chayavati according to Dikshitar school. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि$_1$ ग$_3$ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि् ग म प ध नि सं — सं नि ध प म ग रि् स.

Suryakantha is not a popular raga. The following compositions are available.

Muddu Momu Elagu (Telugu)—Adi Tala—Tyagaraja.
Paratpara Gangadhara (Kanarese)—Adi Tala
—V. Venkatagiriappa.

Ragas Supradeepa, Sourashtra and Bhairava which are derived from Suryakantha resemble the parent raga.

Supradeepa—Ga is omitted in aroha (See Supradeepa).

Sourashtra—In avaroha Dh and Ri are elongated (See Sourashtra).

Bhairava—Ni is omitted in avaroha (See Bhairava).

SURYAKOSH or SURYAKAUNS

Hindustani

This newly introduced raga has been formed by changing the Komal Ni and Komal Dh of Malakauns to Tivra Ni and Tivra Dh. Its jati is Audava-Audava. Ri and Pa are not used. Aroha and avaroha are,

स ग् म ध नि सं — सं नि ध म़ ग् स.

Svaras used are Komal Ga, Suddha Ma, Tivra Dh and Tivra Ni. This is an interesting raga and sounds like Durga of Khamaj That or Madhuradhvani raga (See Durga of Khamaj That and Madhuradhvani).

A composition in Suryakauns is,

Bhora Bhayee Sakhi—Tri Tal (Madhya)—J. D. Patki.

Karnatak

There is no raga called Suryakauns. Just as some use Chatusruti Dh in Hindola (See Hindola) if Ni is also changed into Kakali Ni, then Suryakauns results.

SUVARNANGI

Hindustani

There is no Hindustani raga called Suvarnangi. This That is obtained by having Todi for poorvanga and Kalyan for uttaranga as under.

स रि् ग् म॑ प ध नि सं — सं नि ध प म॑ ग् रि् स.

Karnatak

Suvarnangi is the 47th Melakarta of Karnatak sangeet (ra, gi, mi, dhi, nu). Its old name is Souvira. Suvarnangi is a Sampoorna-Sampoorna raga. Its aroha and avaroha are,

स रि$_1$ ग$_2$ म$_2$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि् ग् म॑ प ध नि सं — सं नि ध प म॑ ग् रि् स.

Compositions in Suvarnangi are,

Suvarnangi (Sanskrit)—Mishra Jhampa Tala
—Jayachamaraja Wadiyar.

Shree Raghupatim Me Gatim (Sanskrit)—Rupaka Tala
—Balamuralikrishna.

SVARABHUSHANI

Hindustani

There is no Hindustani raga called Svarabhushani. Avaroha of this raga sounds like that of Narayani of North. This is an interesting raga having the following aroha and avaroha.

स ग् म प ध नि् सं — सं नि् ध प म रि स.

Karnatak

Svarabhushani is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Shadava-Shadava. In aroha Ri is omitted and in avaroha Ga is not used. Aroha and avaroha of Svarabhushani are,

स ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग् म प ध नि् सं — सं नि् ध प म रि स.

This is a very pleasing raga but not a popular one. A composition in Svarabhushani is,

Varadaraja Ninu (Telugu)—Rupaka Tala—Tyagaraja.

SVARAVALI

Hindustani

There is no Hindustani raga called Svaravali. Svaravali is different from Nagasvaravali. This is an interesting raga and can be introduced into Hindustani sangeet under ragas of Khamaj That. Aroha and avaroha of Svaravali are,

स म ग म प नि् ध नि् सं — सं नि् प ध म ग रि स.

Karnatak

Svaravali is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Sampoorna. In its aroha Ri is dropped. Aroha and avaroha of Svaravali are,

स म$_1$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ प ध$_2$ म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स म ग म प नि् ध नि् सं — सं नि् प ध म ग रि स.

Svaravali is not a popular raga. The following composition is available.

Prarabhda Meetlundaga (Telugu)—Jhampa Tala
—Tyagaraja.

SWAYAMBHOOSVARA RAGA

Hindustani

There is no Hindustani raga called Swayambhoosvara raga. Simplest type of Malashree, consisting of only the three svaras Sa, Ga and Pa, with the following aroha and avaroha, corresponds to the Karnatak raga Swayambhoosvara raga.

स ग प सं — सं प ग स.

(Seem Malashree).

Karnatak

Shri V. P. Shivaramiah of Mysore tried to popularise this Trisvari or Samika raga in which only three svaras are used. The notes are Sa, Ga and Pa which are heard as Swayambhoosvaras. Aroha and avaroha of Swayambhoosvara raga are,

स ग$_3$ प सं — सं प ग$_3$ स.

Ga used is Antara Gandhara. According to Hindustani notation the aroha and avaroha are,

स ग प सं – सं प ग स.

This raga sounds like the military bugle, but it has its own beauty. It corresponds to one type of Malashree of Hindustani (See Malashree).

The following compositions are available in this rare raga.

Rama Tyagaraja Prema (Sanskrit)—Adi Tala
—V. P. Shivaramiah.

Shri Rama Raghu Lalama (Sanskrit)—Adi Tal (Trisra Nade)
—V. P. Shivaramiah.

TAKKA

Hindustani

This is a rare raga and can be put under Bhairavi That. Its jati is Audava-Shadava. In aroha Ri and Dh are dropped. In avaroha Ma is omitted. Aroha and avaroha of Takka are,

नि̣॒ स ग॒ म प नि॒ सं — सं नि॒ ध॒ प - ग॒ रि॒ स.

All svaras are Komal svaras only. Vadi is Ma and Samvadi Sa. Hindustani raga Komal Dhanashree resembles Takka very closely.

Komal Dhanashree—Ma is used in avaroha also. Its aroha and avaroha are,

स ग॒ म प नि॒ सं — सं नि॒ ध॒ प म ग॒ रि॒ स.

(See Komal Dhanashree).

Karnatak raga Dhanyasi or Dhanasari resembles raga Takka of Hindustani sangeet (See Dhanyasi or Dhanasari).

Karnatak

There are two types of raga called Takka in Karnatak sangeet. First type is a janya of the 9th Melakarta Dhenuka (ra, gi, ma, dha, nu). The second type is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu).

TYPE I

It is a janya of the 9th Melakarta Dhenuka. Its jati is Shadava-Sampoorna. Ri is omitted in aroha. Aroha and avaroha of this type of Takka are,

स ग$_2$ म$_1$ प म$_1$ ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स.

There is a vakra sanchara in aroha. Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स ग् म प म ध् नि सं — सं नि ध् प म ग् रि् स.

This type of Takka of Karnatak sangeet has some resemblance to Hindustani raga Takka. The main difference is in the type of Ni used. The second difference lies in the use of Ma and Dh in the arohas and avarohas. In Hindustani raga Komal Ni is used. In the Karnatak raga Tivra Ni is used. In Hindustani Takka Dh is not used in aroha and Ma is not used in avaroha. This type of Takka of South will no doubt be of interest to Hindustani musicians.

There are no compositions available in the Karnatak raga Takka derived from the Melakarta Dhenuka.

TYPE II

This type is derived from the Melakarta Mayamalavagaula (Bhairav That). In this type there are two varieties depending on the jati—(*a*) Shadava-Shadava (*b*) Sampoorna-Sampoorna.

In the Shadava-Shadava variety Pa is dropped in aroha and avaroha drops Dh. Aroha and avaroha of this variety are,

स रि$_1$ स म ग$_3$ म$_1$ ध$_1$ नि$_3$ सं — सं नि$_3$ प म$_1$ ग$_3$ म$_1$ प रि$_1$ ग$_3$ स.

According to Hindustani notation, they are,

स रि् स म ग म ध् नि सं — सं नि प म ग म प रि् ग स.

There are vakra sancharas in both aroha and avaroha. Aroha and avaroha of Sampoorna-Sampoorna variety are,

स रि$_1$ स ग$_3$ म$_1$ ग$_3$ प म$_1$ ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ म$_1$ ग$_3$ प म$_1$ रि$_1$ स.

According to Hindustani notation, they are,

स रि॒ स ग म ग प म ध॒ नि सं — सं नि ध॒ म ग प म रि॒ स.

In both varieties svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Kakali Ni. The above svaras correspond to those of Bhairav That of Hindustani sangeet.

Compositions in the Sampoorna-Sampoorna type of Takka of Mayamalavagaula Melakarta are,

Raka Shashi Vadana (Telugu)—Adi Tala—Tyagaraja.
Sundaramoortim Ashrayami (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

TANAROOPI

Hindustani

There is no Hindustani raga called Tanaroopi.

Karnatak

Tanaroopi is the 6th Melakarta (ra, ga, ma, dhu, nu). Its old name is Tanukeerti. Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि$_1$ ग$_1$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ रि म प नि॒ नि सं — सं नि नि॒ प म रि रि॒ स.

In the above Tivra Ri (रि) represents Suddha Ga (ग$_1$) and Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$) of Karnatak sangeet.

Compositions in Tanaroopi are,

Shri Ramam Sada Bhajeham (Sanskrit)—Adi Tala
—Balamuralikrishna.

Va Velava Va (Tamil)—Jhampa Tala—Kotishwara Iyer.

TANKI or SHREE TANK

Hindustani

Tanki is another name for the raga Shree Tank (See Shree Tank).

Karnatak

There is no raga called Tanki in Karnatak sangeet. Karnatak raga Deepaka which is derived from the 51st Melakarta Kamavardhini (Poorvi That) has some resemblance to Tanki or Shree Tank of North (See Deepaka).

TANUKEERTI

Hindustani

There is no Hindustani raga called Tanukeerti nor one which resembles this Karnatak raga.

Karnatak

Tanukeerti is the old name for the 6th Melakarta Tanaroopi. Tanukeerti is a janya of the 6th Melakarta Tanaroopi (ra, ga, ma, dhu, nu). Its jati is Audava-Sampoorna. In aroha Ga and Dh are not used. Aroha and avaroha of Tanukeerti are,

स रि$_1$ म$_1$ प नि$_3$ सं — सं नि$_3$ ध$_3$ नि$_3$ प म$_1$ ग$_1$ म$_1$ रि$_1$ स.

There are vakra sancharas in avaroha. Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स रि॒ म प नि सं — सं नि नि॒ नि प म रि म रि॒ स.

In avaroha Tivra Ri (रि) stands for Suddha Ga (ग$_1$) and Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$) of South.

Tanukeerti is not a popular raga. The following composition in Tanukeerti is available.

Chidambara Nataraja (Sanskrit)—Chapu Tala
—Muttusvamy Dikshitar.

TARANGINI

Hindustani

There is no Hindustani raga called Tarangini nor one which resembles Tarangini of South.

Karnatak

Tarangini is the old name for the 26th Melakarta Charukesi. Tarangini is a rare raga. It is a janya of the 26th Melakarta Charukesi (ri, gu, ma, dha, ni). Its jati is Sampoorna-Sampoorna with vakra sancharas in aroha. Aroha and avaroha of Tarangini are,

स रि$_2$ म$_1$ ग$_3$ रि$_2$ म प ध$_1$ नि$_2$ ध$_1$ सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि म ग रि म प ध् नि् ध् सं — सं नि् ध् प म ग रि स.

Tarangini is not a popular raga.

The composition "Maye Twam Yahi" of Muttuswamy Dikshitar although composed in Tarangini is now sung with the use of Chatusruti Dh instead of Suddha Dh. Sung in this way, the composition is more pleasing. This has led to the controversy that this famous Kriti was composed in the raga Sudha Tarangini and not Tarangini. Sudha Tarangini is a janya of the Melakarta Harikambhoji (Khamaj That) and has the following aroha and avaroha.

स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

According to Hindustani notation, the aroha and avaroha are,

स रि म प ध सं — सं नि् ध प म ग रि स.

(See Sudha Tarangini).

The case of the composition "Maye Twam Yahi" in regard to use of Chatusruti Dh instead of Suddha Dh resembles that of the composition "Nagumomuganaleni" in the raga Abheri (See Abheri).

TEEVRAVAHINI

Hindustani

There is no Hindustani raga called Teevravahini.

Karnatak

Teevravahini is a janya of the 46th Melakarta Shadvidhamargini (ra, gi, mi, dhi, ni). Its jati is Sampoorna-Sampoorna with vakra sancharas in both aroha and avaroha. Aroha and avaroha of Teevravahini are,

स रि$_1$ ग$_2$ म$_2$ प ध$_2$ प नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ ग$_2$ रि$_1$ ग$_2$ म$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि॒ ग॒ म॑ प ध प नि॒ सं — सं नि॒ ध प म॑ ग॒ रि॒ ग॒ म॑ रि॒ स.

Teevravahini is not a popular raga. The following composition in this raga is available.

Sari Jesi Veduka (Telugu)—Adi Tala—Tyagaraja.

TILAK KAMOD

Hindustani

Tilak Kamod is a very pleasing raga and also a popular one. It belongs to Khamaj That (Harikambhoji). Its jati is Shadava-Sampoorna. Dh is omitted in aroha. Aroha and avaroha of raga Tilak Kamod are,

प़ ऩि स रि ग स - रि म प नि सं — सं नि - प ध - म ग - रि ग स ऽ *or*

सं ऽ प - ध ऽ - म ग - रि ग स ऽ

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni. Although this raga belongs to Khamaj That Komal Ni is not used. Pakad or diagnostic svara groups are,

प़ ऩि स रि ग - स - रि प म ग - स ऽ ऩि.

Vadi is Sa and Samvadi Pa. Some suggest Ri and Pa as Vadi and Samvadi svaras. This raga is sung during the second prahara of the night.

Although this raga is called Tilak Kamod it has no chaya of Kamod in it. This raga has a number of vakra sancharas in both aroha and avaroha. A composition in this raga is,

Baname Mohana Viraje—Ek Tal (Drut).

Hindustani ragas Des, Bihari and Sorat resemble Tilak Kamod.

Des—Komal Ni only is used in avaroha. Svara group सं ऽ प ध म is not used (See Des).

Bihari—Komal Ni is used as in Bihagada प ध नि॒ ऽ ध प (See Bihari).

Sorat—Ga is not used either in aroha or avaroha. Svara group ध म रि is used prominently (See Sorat).

Karnatak

There is no raga called Tilak Kamod in Karnatak sangeet. Karnatak raga Nalinikanti which is a janya of the 27th Melakarta Sarasangi resembles Tilak Kamod. Aroha and avaroha of Nalinikanti are,

स ग रि म प नि सं — सं नि प म ग रि स (See Nalinikanti).

Another Karnatak raga which has some resemblance to Tilak Kamod is Kedara, a janya of the 29th Melakarta Dheerasankarabharana. Aroha and avaroha of raga Kedara are,

स म ग म प नि सं — सं नि प म ग रि स (See Kedara).

Hindustani raga Tilak Kamod is becoming popular in Karnatak sangeet also.

TILANG

Hindustani

This is a very popular raga. It belongs to Khamaj That (Harikambhoji). Its jati is Audava-Audava. Ri and Dh are omitted in this raga. Aroha and avaroha of raga Tilang are,

स ग म प नि सं — सं नि॒ प म ग स.

Svaras used are Tivra Ga, Suddha Ma, both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Pakad or Gunjan svara groups are,

प नि सं ऽ - नि॒ प ऽ - ग ऽ म ग ऽ.

Vadi is Ga and Samvadi Ni. Sangati नि् प is used frequently. Tilang is sung during the second prahara of night. There is resemblance between Tilang and Khamaj. The svara groups नि़ स - ग म प are found in both the ragas. But the following differences give to each raga its own svaroop. In Khamaj the Antara commences with म ध - नि सं - नि सं while the Antara of Tilang uses ग म प - नि नि सं - नि सं. In avaroha Tilang uses सं नि् प - ग म ग while Khamaj uses सं नि् ध - म प - ध म ग. In the raga Tilang, chaya of raga Bihag is also found. To overcome this Komal Ni should be kept prominent. Ending of the raga with a slide from Ga to Sa as म $\overparen{\text{ग ऽ स}}$ sounds beautiful.

Tilang is mixed freely with other ragas like Khamaj and Jilha for singing Thumries. Khyals are not usually sung in this raga. Popular compositions in Tilang are,

Bansuri Kanha Bajayee—Tri Tal (Madhya).
Shyama Sundara Madana Mohana—Dadra.

Karnatak

There is a raga called Tilgakaprakashini which is a janya of the 6th Melakarta Tanaroopi. But it does not resemble the Hindustani raga Tilang. Hindustani raga Tilang has become very popular in the South during the last ten or fifteen years and is sung exactly like the Hindustani original under the name Tilang itself.

Karnatak raga Gambhiranata which is a janya of the 36th Melakarta Chalanata has according to some books the following aroha and avaroha.

स ग म प नि सं — सं नि प म ग स.

Gambhiranata or Gambhiranati resembles Tilang of North very closely. In Gambhiranata however only Kakali Ni (Tivra Ni) is used in both aroha and avaroha (See Gambhiranata).

Karnatak raga Savitri, janya of 28th Melakarta Harikambhoji, is an Audava-Audava raga like Gambhiranata. Savitri uses only Kaisiki Ni. Hindustani Tilang is Gambhiranata in aroha and Savitri in avaroha.

TILANG BHAIRAV

Hindustani

This raga has been formed by combining the two popular ragas Tilang and Bhairav. Sri Ambadass Rao has introduced this Samyukta raga.

Tilang Bhairav can be put under Bhairav That (Mayamalavagaula). Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. In avaroha Dh is dropped. Aroha and avaroha of Tilang Bhairav are,

स ग म प नि सं — सं नि॒ प म ग म रि॒ ऽ स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha as in the raga Tilang. Pakad or Gunjan svara groups are,

ग म - प नि - सं नि॒ - प म - ग म रि॒ ऽ स.

In this raga the aroha is completely Tilang. The Bhairav chaya comes in the poorvanga of avaroha in the svara groups प म - ग म रि॒ ऽ स. The ending of the raga is with svaras of Bhairav. A composition in this raga is,

Avakarama Keeje Jee Bhagavan—Ek Tal.

Tilang Bhairav is a recent introduction and is not yet popular.

Karnatak

There is no raga called Tilang Bhairav in Karnatak sangeet. If Komal Ni (Kaisiki Ni) is introduced in place of Tivra Ni (Kakali) in the avaroha of the Karnatak raga Jaganmohini then the resulting aroha and avaroha will resemble Tilang Bhairav.

Jaganmohini has the following aroha and avaroha.

स ग म प नि सं — सं नि प म ग रि॒ स.

Only Tivra Ni is used in both aroha and avaroha (See Jaganmohini).

TODI.

Hindustani

This is a very popular raga. It is also called Miaki Todi. Todi belongs to Todi That (Shubhapantuvarali). Its jati is (a) Shadava-Sampoorna. (b) Sampoorna-Sampoorna. In the Shadava-Sampoorna type Pa is omitted in aroha. Aroha and avaroha of the two types are,

SHADAVA-SAMPOORNA

ऩि रि॒ ग॒ - म॑ ध॒ - नि सं — सं नि ध॒ प - म॑ ग॒ रि॒ स.

SAMPOORNA-SAMPOORNA

स - रि॒ ग॒ - म॑ प - ध॒ नि सं — सं नि ध॒ प - म॑ ग॒ - रि॒ स.

Svaras used are Komal Ri, Komal Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or Raga Vachak svara groups are,

ध़॒ - ऩि स - रि॒ ग॒ रि॒ रि॒ स - म॑ रि॒ ग॒ - रि॒ स.

Sangati ध॒ ग॒ is frequently used. Todi is a morning raga and sung between 7 A.M. and 11 A.M. and even later.

This raga has Bhakti rasa in it. Ga in Todi is considered to be Atikomal and Andolita. Pa is used sparingly and in a special way as म॑ ध॒ प. When halt is made on Pa after having evaded it for sometime the effect is very beautiful.

No grace notes or Kan or Anuswaras should be used ("Khada" as Hindustani musicians call it). Svara group ऩि स ग॒ म॑ प should not be used in this raga as it will sound like Mooltani, a raga which resembles Todi (See Mooltani). By omitting Pa altogether in this raga Gujari Todi is obtained. (See Gujari Todi). In this raga if Pa is given greater importance then a raga called Bahaduri Todi is obtained.

Ending of the raga with the svara groups रि॒ ग॒ रि॒ रि॒ स sounds beautiful. Important svaras in this raga are Ri, Ga and Dh. Popular compositions in Todi are,

Ab More Ram Rama Re—Ek Tal (Vilambit).
Allah Jane Allah Jane—Tri Tal (Madhya).

The following Hindustani ragas are allied to Todi.

Gujari or Gurjari Todi—Pa is not at all used (See Gujari Todi).

Bahaduri Todi—Pa is more prominent than in Todi (See Bahaduri Todi).

Mooltani—Svara group ऩि स ग॒ म॑ प is used. Ga, Pa and Ni are important (See Mooltani).

Karnatak

Raga Todi is also called Hanumatodi for purposes of Katapayadi Sankhya Scheme for the determination of the number of the Melakarta raga in the Melakarta Scheme. Hanumatodi is Melakarta No. 8 (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani sangeet. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of raga Todi are,

स रि$_1$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ ग॒ म प ध॒ नि॒ सं — सं नि॒ ध॒ प म ग॒ रि॒ स.

Raga Todi is one of the most popular ragas. It is a major raga and is chosen for singing of Ragam, Tanam and Pallavi.

Venkatamakhi has named it Jana Todi. Vadi and Samvadi svaras of Todi are Ga and Dh. But Vadi and Samvadi rules are not strictly observed in Karnatak sangeet. Still Ga and Dh have a charm of their own in Todi. Andolan is given on Ga and Dh only and they are elongated or extended to a greater degree than other svaras as shown under,

प म ग॒ ऽ ऽ - ग॒ म प ध॒ ऽ ऽ

In this raga there is great scope for Datu svaras (svara skipping). Sometimes Pa is omitted in the sancharas to create a special effect when the landing is made on Pa. When Pa is altogether dropped in Todi then it is called Shuddha Todi (See Shuddha Todi).

This is considered to be an evening raga. In this connection it will be interesting to note that the Hindustani raga Bhairavi which uses the same svaras as Karnatak raga Todi is considered to be a morning raga.

Todi raga has Bhakti and Karuna Rasas. There are numerous compositions in this raga left almost by every composer. The following are a few of the popular ones.

Kaddanu Variki (Telugu)—Adi Tala—Tyagaraja.
Chesinadella Marachitivo (Telugu)—Adi Tala—Tyagaraja.
Shri Venkatesham (Sanskrit)—Rupaks Tala
—Ramnad Sreenivasa Iyengar.

Karnatak raga Shuddha Todi resembles Todi.
Shuddha Todi—Pa is not used in this raga (See Shuddha Todi)

TRIVENI

Hindustani

Triveni or Tiraban belongs to Poorvi That (Kamavardhini). There are two types of this raga. (i) Audava-Sampoorna. (ii) Audava-Shadava.

AUDAVA-SAMPOORNA

Ma and Ni are omitted in aroha. Aroha and avaroha of this type are,

स रि् - ग प ग - रि् - स - प प - ध् प - सं —

सं नि ध् - प म॑ - ग रि् - प ग रि् स.

This type of Triveni resembles raga Tanki very closely. Hence to avoid mixing up, slight use of Tivra Ma is made in avaroha and also a slight use of Tivra Dh. Although the latter suggestion is not accepted by many still it is worth remembering.

AUDAVA-SHADAVA

Ma and Ni are not used in aroha and in avaroha Ma is dropped. Aroha and avaroha of this type of Triveni are,

स रि् - ग प ग - रि् - स - स - प प - ध् प - सं —

सं - नि ध् - प - प ग - रि् रि् - स.

This type of Triveni resembles raga Rewa. To avoid this, Ni is used prominently as,

प ग रि् ग रि् स - ऩि ऽ ऽ रि् ग - प ग - स रि् स.

In both types svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Slight use of Tivra Dh is sometimes made. Vadi and Samvadi are Ri and Pa. Some suggest the reverse arrangement. In this raga a slight chaya of Shree Anga is given by using sangatis ग प and रि् प.

Triveni is an evening raga. It is an old raga. It is mentioned in Grinthas. Compositions in this raga are,

Hara Hara Shankara—Jhaptal—(Madhya).
Kalindi Sarasvati—Jhaptal—(Vilambit).
Samsarana Karana Tu—Jhaptal—(Madhya).

Hindustani ragas Rewa, Tanki, and Shree resemble Triveni.

Rewa—Ni is not prominent (See Rewa).
Tanki—Vadi is Pa. Ma is not at all used. Ni is not prominent (See Tanki).
Shree—Tivra Ma is prominent in both aroha and avaroha (See Shree).

Karnatak

There is no raga called Triveni in Karnatak sangeet. There is a raga called Teevravahini which is a janya of the 46th Melakarta Shadvidhamargini. But this raga has no resemblance to the Hindustani raga Triveni (See Teevravahini).

Karnatak raga Bhauli which is a janya of the 15th Melakarta Mayamalavagaula (Bhairav That) resembles raga Triveni of Audava-Shadava type. Aroha and avaroha of raga Bhauli are,

सँ रि् ग प ध् सं — सं नि ध् प ग रि् स.

(See Bhauli).

UDAYARAVICHANDRIKA

Hindustani

There is no raga called Udayaravichandrika in Hindustani sangeet. Hindustani raga Dhani (Pure type without Ri) resembles the Karnatak raga Udayaravichandrika. Raga Dhani has the following aroha and avaroha.

स ग् म प नि् सं — सं नि् प म ग् स.

(See Dhani).

Karnatak

There is a raga called Udayaravi which is a janya of the Melakarta Chalanata. It is different from Udayaravichandrika.

Udayaravichandrika is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani sangeet. Its jati is Audava-Audava. Ri and Dh are not used. Aroha and avaroha of this raga are,

स ग$_2$ म$_1$ प नि$_2$ सं — सं नि$_2$ प म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, and Kaisiki Ni. According to Hindustani notation the above aroha and avaroha are,

स ग् म प नि् सं — सं नि् प म ग् स.

Udayaravichandrika is a very pleasing raga and also popular. One author gives the following aroha and avaroha for Udayaravichandrika,

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ नि$_2$ सं — सं ध$_1$ प म$_1$ रि$_2$ स.

According to Hindustani notation, the above aroha and avaroha are,

स रि ग् म प ध् नि् सं — सं ध् प म रि स.

This is not accepted and hence is only of passing interest. Popular compositions in this raga are,

Shri Raja Matangi (Telugu)—Varnam—Adi Tala
—Muthiah Bhagavatar.

Entanerchina Nentajoochina (Telugu)—Adi Tala
—Tyagaraja.

Himagiri Tanaye Hemalate (Kanarese)—Adi Tala
—Muthiah Bhagavatar.

Raga Shuddha Dhanyasi resembles Udayaravichandrika very closely. In fact some call Udayaravichandrika as Shuddha Dhanyasi. There is a vakra sanchara in aroha of Shuddha Dhanyasi.

In the opinion of some experts in Udayaravichandrika Pa is important and in Shuddha Dhanyasi Ma. Aroha and avaroha of Shuddha Dhanyasi are,

स ग् म प नि् प सं — सं नि् प म ग् स.

(See Shuddha Dhanyasi).

UMABHARANA

Hindustani

There is no Hindustani raga called Umabharana. This Karnatak raga can be introduced into Hindustani sangeet under Khamaj That.

Karnatak

Umabharana is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Its jati is Sampoorna-Shadava with vakra sanchara in avaroha. Aroha and avaroha of Umabharana are,

स रि$_2$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ प म$_1$ रि$_2$ ग$_3$ म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि ग म प ध नि् सं — सं नि् प म रि ग म रि स.

Umabharana is not a popular raga. The following composition however is well known and often heard.

Nijamarmulanu Delisinavari Nee (Telugu)—Adi Tala
—Tyagaraja.

URMIKA

Hindustani

There is no Hindustani raga called Urmika. If Dh is completely left out in the raga Simhendramadhyam, then the Karnatak raga Urmika results. Urmika has the following aroha and avaroha,

स रि ग् म॑ प नि सं — सं नि प म॑ ग् रि स.

(See Simhendramadhyam).

Urmika has some resemblance to Madhuvanti of Hindustani. In Madhuvanti Dh is used and it is Tivra (See Madhuvanti).

Karnatak

Urmika is a janya of the 57th Melakarta Simhendramadhyama (ri, gi, mi, dha, nu). Jati of Urmika is Shadava-Shadava. Dh is not used in either aroha or avaroha. Aroha and avaroha of Urmika are,

स रि$_2$ ग$_2$ म$_2$ प नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि ग् म॑ प नि सं — सं नि प म॑ ग् रि स.

This is not a familiar raga. The following composition is sometimes heard in raga Urmika.

Kala Ratri Svaroopini Amba (Kanarese)—Adi Tala

—Muthiah Bhagavatar.

USHAVALI

Hindustani

There is no Hindustani raga called Ushavali. Ushavali has the following aroha and avaroha and has some resemblance to the Hindustani raga Jogia (See Jogia).

स रि् म प ध् सं — सं नि ध् म प म रि् स.

Karnatak

Ushavali is a janya of 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav

That. Its jati is Audava-Shadava. Ga and Ni are not used in Aroha. In avaroha Ga is omitted. There is a vakra sanchara. ध॒ म प म in avaroha. Aroha and avaroha of Ushavali are,

स रि$_1$ म$_1$ प ध$_1$ सं — सं नि$_3$ ध$_1$ म$_1$ प म$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ma, Suddha Dh, and Kakali Ni. According to Hindustani notation they are,

स रि॒ म प ध॒ सं — सं नि ध॒ म प म रि॒ स.

This is a pleasing raga. The following composition in Ushavali is available.

Malayaja Shitale (Sanskrit)—Adi Tala—C. Rangiah.

UTARI BASANT

Hindustani

This raga is obtained by using Komal Ga instead of Tivra Ga in the popular raga Basant. Ga is lowered. Hence it is called Utari Basant. Use of Komal Ga should be very carefully made. Otherwise the resulting raga will sound like Mooltani due to the svara group म॑ ग॒ म॑ ग॒ with Komal Ga. Other svaras and sancharas are like those in raga Basant. Chalan of Utari Basant is as under.

प - म॑ ग॒ म॑ ध॒ - सं - नि ध॒ नि ध॒ - प म॑ ध॒ नि ध॒ प - म॑ ध॒ ग॒ -
म॑ ग॒ रि स - ^{स}ध़॒ ऽ स - स म॑ ध॒ सं - सं रिं॒ नि ध॒ प.

म॑ म॑ ध॒ सं ऽ - सं नि रिं॒ सं - मं॑ गं॒ रिं॒ सं - नि रिं॒ नि म॑ म॑ प प -
म॑ ध॒ नि नि म॑ ऽ - ध॒ प - म॑ ग॒ - म॑ ग॒ - रि स.

Utari Basant is not a popular raga. The following compositions are available.

Ayo Phaguna Masa—Ek Tal (Vilambit)
—Tulsi Ram Devangan.

Na Maro Pichakari Kanhaiyya—Tri Tal (Madhya)
—Tulsi Ram Devangan.

Karnatak

There is no Karnatak raga called Utari Basant nor one which resembles Utari Basant of North.

UTARI DESI

Hindustani

This is a kind of raga Desi in which only Komal Dh is used. In the aroha Tivra Ri is used while Komal Ri is used in avaroha (See Desi).

Karnatak

There is no Karnatak raga called Utari Desi nor one which resembles the above Hindustani raga.

UTARI GUNAKALI

Hindustani

Utari Gunakali belongs to Bhairavi That (Hanumatodi). This is a mixture of Asavari and Bhairavi ragas. Svara groups ध् म - प ग् and स ध् are suggestive of Asavari. The style of presentation of this raga should be after Bhairavi style. This is not a popular raga.

Bhatkhande gives the "Chalan" of this raga as under.

म ग् म प - ध् - प ध् म - म ध् म प ग् - ग् म रि् नि़् स रि् ग् म - प ध् नि् सं - नि् ध् प म - प ध् नि् सं - ध् - प।

गं रिं् - सं - नि् सं - ध् प - स - म ग् - म ग् - म ध् - नि् सं - रिं् - सं - ध् प - प ध् नि् सं - ध् नि् - ध् प।

A composition in this raga is,
Tana Nadir Dir Tom—Tri Tal (Madhya).

Karnatak

There is no Karnatak raga called Utari Gunakali, nor one which resembles this rare Hindustani raga.

VACHASPATI

Hindustani

This Karnatak raga is now becoming popular in the North particularly among Sitarists and Sarodists.

Vachaspati consists of Kalyan in poorvanga and Khamaj in uttaranga. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Vachaspati are,

स रि ग म॑ प ध नि् सं — सं नि् ध प म॑ ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Prati, Ma, Tivra Dh and Komal Ni. As the raga is not yet popular among vocalists no composition with Sahitya is available.

Karnatak

Vachaspati is Melakarta No. 64 of Karnatak sangeet (ri, gu, mi, dhi, ni). Its old name is Bhushavati. Aroha and avaroha of Vachaspati are,

स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि ग म॑ प ध नि् सं — सं नि् ध प म॑ ग रि स.

Vachaspati is a fairly popular raga although a difficult one. The following composition is popular.

Pahi Jagajjanani Santatam (Sanskrit)—Adi Tala
—Swati Tirunal.

VAGADEESHVARI

Hindustani

There is no Hindustani raga called Vagadeeshvari nor one which resembles this Karnatak raga. Vagadeeshvari sounds like a mixture of Hindustani ragas Jog and Khamaj in poorvanga and uttaranga respectively. Aroha and avaroha of this raga are,

स ग् ग म प ध नि् सं — सं नि् ध प म ग ग् स.

Karnatak

Vegadeeshvari is Melakarta No. 34 (ru, gu, ma, dhi, ni) of Karnatak sangeet. Its old name is Bhogachayanata. Aroha and avaroha of this raga are,

स रि$_3$ ग$_3$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग् ग म प ध नि् सं — सं नि् ध प म ग ग् स.

In the above notation, Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) of Karnatak sangeet. This is a pleasing raga possessing Karuna rasa.

Compositions in this raga are,

Paramatmudu (Telugu)—Adi Tala—Tyagaraja.

Shree Janaki (Kanarese)—Adi Tala—V. Venkatagiriappa.

Vagadeeshvari and Vageeshvari are two different ragas.

VAKULABHARANA

Hindustani

There is no Hindustani raga called Vakulabharana nor one which resembles this Karnatak raga. Vakulabharana is obtained by combining ragas Bhairav and Bhairavi in poorvanga and uttaranga respectively. Aroha and avaroha of this combination will be as under,

स रि् ग म प ध् नि् सं — सं नि् ध् प म ग रि् स.

Karnatak

Vakulabharana is Melakarta No. 14 of Karnatak sangeet (ra, gu, ma, dha, ni). Its old name is Dhati Vasantha Bhairavi. Its aroha and avaroha are,

स रि$_1$ ग$_3$ म$_1$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि् ग म प ध् नि् सं — सं नि् ध् प म ग रि् स.

Vakulabharana is not a popular raga. The following composition is sometimes heard.

Ye Ramuni Nammitino (Telugu)—Triputa Tala—Tyagaraja.

VALAJI

Hindustani

There is no Hindustani raga called Valaji. This is a pleasing Karnatak raga which has got the same aroha and avaroha as Kalavati of Hindustani as under.

स ग प ध नि॒ ऽ ऽ सं — सं नि॒ ध प ग ऽ स.

(See Kalavati).

Karnatak

Valaji is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Jati of Valaji is Audava-Audava. Ri and Ma are omitted in both aroha and avaroha. Aroha and avaroha of Valaji are,

स ग$_3$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प ग$_3$ ऽ स.

Svaras used are Antara Ga, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग प ध नि॒ सं — सं नि॒ ध प ग ऽ स.

Raga Valaji sounds like the raga Malayamaruta. But In Malayamaruta Ri is used. In Valaji the jaru or slide from Ga to Sa as ग ऽ स sounds beautiful. Although it is a very pleasing raga it is not very popular. The following compositions are occasionally heard.

Pancha Mukha Paripalitoham (Sanskrit)
—Muttuswamy Dikshitar.

Jalandhara Supeethasthe Jaba Kusuma Bhasure (Kanarese)
—Rupaka Tala—Muthiah Bhagavatar.

VANASPATI

Hindustani

There is no Hindustani raga called Vanaspati nor one which resembles this Karnatak raga.

Karnatak

Vanaspati is Melakarta No. 4 of Karnatak sangeet (ra, ga, ma, dhi, ni) whose old name is Bhanumati. Aroha and avaroha of this raga are,

स रि$_1$ ग$_1$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ रि म प ध नि॒ सं — सं नि॒ ध प म रि रि॒ स.

(In the above notation, Tivra Ri (रि) represents Suddha Ga (ग$_1$) of Karnatak system).

Vanaspati is not a popular raga. The following composition in Vanaspati is sometimes heard.

Pariyachakama (Telugu)—Rupaka Tala—Tyagaraja.

VARALI

Hindustani

There is no Hindustani raga called Varali nor one which resembles this Karnatak raga. Raga Varari of North is altogether a different raga.

Karnatak

Raga Varali is different from the raga Shubhapantuvarali which is called Varali by laymen. Varali is derived from the 39th Melakarta Jhalavarali (ra, ga, mi, dha, nu). Its jati is Sampoorna-Sampoorna with vakra sanchara in aroha. Aroha and avaroha of Varali are,

स ग$_1$ रि$_1$ ग$_1$ म$_2$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_2$, ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि रि॒ रि म॑ प ध॒ नि सं — सं नि ध॒ प म॑ रि रि॒ स.

(Tivra Ri (रि) represents Suddha Ga (ग$_1$) of South). Varali is not a popular raga.

VARATI

Hindustani

Varati belongs to Marwa That (Gamanashrama). Its jati is Audava-Audava. Pa and Ni are not used. Aroha and avaroha of Varati are,

स - रि॒ रि॒ ग - म॑ रि॒ ग - म॑ ध सं - ध रिं॒ ऽ सं ऽ ध ऽ म॑ ग म॑ रि॒ -
रि॒ स - रि॒ ध̣ स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma and Tivra Dh. Pakad or diagnostic svara groups are,

ध रिं॒ ऽ ध ऽ - म॑ ग - म॑ $^{\text{ग}}$रि॒ $^{\text{ग}}$रि॒ स - म̣॑ ध̣ स.

In avaroha Ga is kept weak or "durbal". Vadi is Dh and Samvadi Ri. Sangatis ध रि॒ and म॑ रि॒ are beautiful. Andolan on Ri is a feature of this raga. This is a very pleasing raga and deserves greater popularity than it is given at present. A composition in Varati is,

Piya Bina Mohe Kacchu—Tri Tal (Madhya).

Hindustani raga Varari or Barari is altogether different from Varati (See Barari). Hindustani ragas Marwa and Poorva Kalyan resemble Varati.

Marwa—Ni is used (See Marwa).
Poorva Kalyan—Pa and Ni are used (See Poorva Kalyan).

Karnatak

There is no Karnatak raga called Varati. Raga Patalambari which is a janya of the 52nd Melakarta Ramapriya is an Audava-Audava raga having the following aroha and avaroha and resembles Varati of Hindustani very closely. It is not a popular raga.

स रि॒ ग म॑ ध सं — सं ध म॑ ग रि॒ स.

Popular raga Hamsanandi also resembles Hindustani raga Varati. In Hamsanandi Ni is used in both aroha and avaroha as under,

स रि॒ ग म॑ ध नि सं — सं नि ध म॑ ग रि॒ स.

(See Hamsanandi)

Poorvi Kalyani of South has some resemblance to Varati. But in Poorvi Kalyani Pa and Ni are used (See Poorvi Kalyani).

VARDHANI

Hindustani

There is no Hindustani raga called Vardhani nor one which resembles this Karnatak raga. Vardhani is a pleasing raga and it can easily be absorbed into Hindustani sangeet.

Karnatak

Vardhani is a janya of the 11th Melakarta Kokilapriya (ra, gi, ma, dhi, nu). Its jati is Shadava-Shadava with vakra sancharas in both aroha and avaroha. Ri is not used. Aroha and avaroha of Vardhani are,

स ग$_2$ म$_1$ प म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ प ध$_2$ प म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग॒ म प म प ध नि सं — सं नि प ध प म ग॒ स.

Sadharana Ga and Chatusruti Dh are the jeeva svaras of this raga. This is not a popular raga but a pleasing one.

A composition in this raga is,

Manasa Mana Samarthyamu (Telugu)—Rupaka Tala

—Tyagaraja.

मोइउद्दीन डागर's Performance in Fac. 24-2-81

वर्धनी = [illegible] ट कोमल (नि) only. प, in आरोह.

VARUNAPRIYA

Hindustani

There is no Hindustani raga called Varunapriya.

Karnatak

Varunapriya is the 24th Melakarta (ri, gi, ma, dhu, nu). Its old name is Veera Vasantha. Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि ग् म प नि नि् सं — सं नि नि् प म ग् रि स.

In above, Komal Ni (नि्) represents Shatsruti Dh (ध$_3$) of South.

A composition in this raga is,

Samashrayami Sada (Sanskrit)—Khanda Jati Eka Tala
—Balamuralikrishna.

VASANTHA

Hindustani

There is a raga Basant in Hindustani sangeet. Hindustani raga Vasant or Basant is entirely different from the Karnatak raga Vasantha (See Basant). Hindustani raga Shuddha Sohoni resembles the Karnatak raga Vasantha. In Shuddha Sohoni only Komal Ma and Tivra Dh are used. Aroha and avaroha of Shuddha Sohoni are,

स - ग म ध - नि सं - रिं् सं — सं नि ध ग - मं ग रि् स.

(See Shuddha Sohoni).

Karnatak

Vasantha is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Jati of Vasantha is Audava-Shadava. In aroha Ri and Pa are not used. In avaroha Pa is not used. Aroha and avaroha of Vasantha are,

स ग$_3$ म$_1$ ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ म$_1$ ऽ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the above aroha and avaroha are,

स ग म ध् नि सं — सं नि ध् म ऽ ग रि् स.

In this raga Ma is elongated in avaroha. As it is difficult to use Suddha Dh (Komal Dh) in this raga Chatusruti Dh gets in. There is a lot of controversy and difference of opinion regarding the svaras used and hence the Melakarta to which raga Vasantha should belong. Majority of opinion is in favour of its being placed under Mayamalavagaula. This is a fairly popular raga and a pleasing one. Compositions in this raga are,

Yetla Dorakitivo (Telugu)—Adi Tala—Tyagaraja.
Ramachandram Bhavayami (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

Karnatak raga Lalitha resembles Vasantha very closely. There is difference of opinion regarding svaras used in these two ragas. But majority of opinion is as under.

Lalitha—Ri is used in aroha also. Chatusruti Dh is used. Dh is more important than Ma unlike Vasantha (See Lalitha).

VASANTHA BHAIRAVI

Hindustani

There is no Hindustani raga called Vasantha Bhairavi. This Karnatak raga can be formed by combining svaras of Bhairav and Bhairavi Thats in poorvanga and uttaranga respectively. Pa may be omitted in aroha. Aroha and avaroha of the raga obtained corresponding to the Karnatak raga Vasantha Bhairavi are,

स रि् ग म ध् नि् सं — सं नि् ध् नि् ध् म प म ग रि् स *or*

सं नि् ध् प म ग रि् स.

The name Vasantha Bhairavi suggests two things. (a) That it may be a Hindustani raga although not popular at present. (b) That it is a combination of two ragas Basant and Bhairavi. We find the poorvanga having svaras used in Basant and in the uttaranga svaras of Bhairavi. Moreover in this raga there is absolutely no chaya of Karnatak raga Bhairavi.

Hindustani raga Basant Mukhari resembles the Karnatak raga Vasantha Bhairavi. Vasantha Bhairavi closely resembles Vasantha Mukhari of South (See Basant Mukhari).

Karnatak

Vasantha Bhairavi is a janya of the 14th Melakarta Vakulabharana (ra, gu, ma, dha, ni). Its jati is Shadava-Sampoorna with or without vakra sanchara in avaroha. Pa is omitted in aroha. Aroha and avaroha of Vasantha Bhairavi are,

स रि$_1$ ग$_3$ म$_1$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ नि$_2$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स *or*
सं नि$_2$ ध$_1$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ ग म ध॒ नि॒ सं — सं नि॒ ध॒ नि॒ ध॒ म प म ग रि॒ स *or*
सं नि॒ ध॒ प म ग रि॒ म.

Vasantha Bhairavi is a pleasing raga. Yet it is not a popular one. The following compositions are sometimes heard.

Nee Daya Kalgute (Telugu)—Adi Tala—Tyagaraja.

Vande Jagadambike (Sanskrit)—Khanda Jhampa Tala
—Jayachamaraja Wadiyar.

Vasanta Bhairavi closely resembles the Karnatak raga Vasantha Mukhari, which is a janya of the 14th Melakarta Vakulabharana (See Basant Mukhari).

VASANTHA KEDAR or BASANT KEDAR

Hindustani

This raga is formed by combining the two ragas Basant or Vasantha and Kedar. The Kedara anga is more prominent than that of Vasantha. Its poorvanga is Basant and uttaranga Kedar. Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha and avaroha of Vasantha Kedar are,

स रि स म - म प ध नि सं — सं नि ध प - ध् म॑ प -
म॑ ग म॑ ग - म॑ ग रि् स.

Svaras used are both Komal and Tivra Ri, Tivra Ga, both Suddha and Prati Ma, both Komal and Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups are,

स रि स म - म प - ध् म॑ - प म॑ - ग म॑ ग.

Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of night. Alap of this raga commences with Kedar anga स रि स म s. At the end of the Alap, Basant anga is introduced as, म॑ ग म॑ ग - म॑ ग रि् स.

A composition in Vasantha Kedar is,
Maha Chita Chora Nayanaki—Teen Tal (Madhya).

Karnatak

There is no Karnatak raga called Basant Kedar nor one which resembles this Hindustani raga.

VASANTHA SHREE or AMBAMANOHARI

Hindustani

There is no Hindustani raga called Vasantha Shree or Ambamanohari. If Tivra Ni is substituted for Komal Ni in raga Shudda Bageshree, the resulting raga is Vasantha Shree or Ambamanohari.

Shuddha Bageshree—

स रि ग् म ध नि् सं — सं नि् ध म ग् रि स.

Vasantha Shree or Ambamanohari—

स रि ग् म ध नि सं — सं नि ध म ग् रि स.

Karnatak

Vasantha Shree (name given by Shri R. Sreenivasan) or Ambamanohari (mentioned by Shri T. Singarachar) belongs to the 23rd Melakarta Gaurimanohari (ri, gi, ma, dhi, nu). Its jati is Shadava-Shadava. Pa is not used. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् म ध नि सं — सं नि ध म ग् रि स.

Uttaranga has chaya of Vasantha. A composition in this raga is,

Adi Antamillade Purulai (Tamil)—Misra Chapu Tala
—R. Sreenivasan.

Vasantha Shree sounds like Shriranjini in which Kakali Ni is substituted for Kaisiki Ni.

VASANTHA VARALI

Hindustani

There is no Hindustani raga called Vasantha Varali. If raga Asavari is sung with Ma omitted in avaroha then it will sound like the Karnatak raga Vasantha Varali of one type. Aroha and avaroha of this type are,

स रि म प ध् सं — सं नि् ध् प ग् रि स.

(See Asavari).

Karnatak

Vasantha Varali is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Its jati is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ma is not used. Aroha and avaroha of Vasantha Varali of this type are,

स रि$_2$ म$_1$ प ध$_1$ सं — सं नि$_2$ ध$_1$ प ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are,

स रि म प ध् सं — सं नि् ध् प ग् रि स.

This raga almost resembles Asavari of North. Only Ma is not used in avaroha. While singing Asavari, even in Hindustani sangeet, in avaroha Ma is not prominent. Sanchara ध् प ग् ऽ रि स with Ma silent is in evidence.

There is another type of Vasantha Varali which has the same aroha and avaroha as the type mentioned above but it is a Nishadantya type. Its aroha and avaroha are as under.

स रि म प ध् नि् — नि् ध् प म ग् रि स नि़्.

Svaras used are the same as those in the first type.

Vasantha Varali is not a popular raga. The following composition is in the Nishadantya type of Vasantha Varali.

Pahi Rama Doota (Telugu)—Rupaka Tala—Tyagaraja.

VEDAGHOSHAPRIYA

Hindustani

There is no Hindustani raga called Vedaghoshapriya. This rare Karnatak raga with its limited sanchara is an interesting one.

Karnatak

Vedaghoshapriya is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Sampoorna-Sampoorna but the sanchara is limited from Mandra Pa to Madhya sthayee Ma. Aroha and avaroha are,

ध़$_2$ नि़$_2$ स रि$_2$ ग$_3$ म$_1$ — प म$_1$ ग$_3$ रि$_2$ स नि़$_2$ ध़$_2$ नि़$_2$ प़.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are,

ध़ नि़् स रि ग म — प म ग रि स नि़् ध़ नि़् प़.

Vakra sanchara स नि़् ध़ नि़् प़ sounds nice. This raga resembles Jinjoti.

It is stated that some Utsavasampradaya Kritis of Tyagaraja used to be sung in Vedaghoshapriya.

VEDANDAGAMANA

Hindustani

There is no Hindustani raga called Vedandagamana. Popular raga Tilang resembles the two Karnatak ragas Gambhiranata and Vedandagamana, both of which have the same aroha and avaroha. In Tilang, in aroha Tivra Ni and in avaroha Komal Ni are used. In Gambhiranta and Vedandagamana only Tivra Ni is used in both aroha and avaroha. Aroha and avaroha of Tilang are,

स ग म प नि सं — सं नि् प म ग स.

(See Tilang)

Karnatak

Vedandagamana is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Audava-Audava. Ri and Dh are not used. Aroha and avaroha are,

स ग$_3$ म$_1$ प नि$_3$ सं,— सं नि$_3$ प म$_1$ ग$_3$ स.

Svaras used are Antara Ga, Suddha Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स ग म प नि सं — सं नि प म ग स.

A composition in Vedandagamana is,

Vanajaksha Neeyanupama (Telugu)—Varnam—Adi Tala
—Mysore V. Venkatagiriappa.

Karnatak raga Gambhiranata which is a janya of the 36th Melakarta Chalanata (ru, gu, ma, dhu, nu) also has the same aroha and avaroha as Vedandagamana. Some are of the opinion that Ga and Ni in Chalanata are slightly higher in pitch than in Vedandagamana.

VEENADHARI

Hindustani

There is no Hindustani raga called Veenadhari. If Ma is omitted in the raga Ahir Bhairav of North in aroha only, then the resulting raga resembles Veenadhari of South (See Ahir Bhairav). Veenadhari is also obtained by including Ma in the avaroha of raga Malayamaruta which is becoming popular in the North (See Malayamaruta).

Karnatak

Veenadhari is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Its jati is Shadava-Sampoorna. Ma is omitted in aroha. Aroha and avaroha of Veenadhari are,

स रि$_1$ ग$_3$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ ग प ध नि॒ सं — सं नि॒ ध प म ग रि॒ स.

Veenadhari resembles Malayamaruta in aroha and Chakravaka in avaroha. This is not a popular raga. The following composition in Veenadhari is available.

Girija Deviya Bhajiselo Manuja (Kanarese)—Adi Tala
—Muthiah Bhagavatar.

VEERAVASANTHA

Hindustani

There is no Hindustani raga called Veeravasantha. It is a pleasing raga and can be absorbed into Hindustani sangeet.

Karnatak

Veeravasantha is the old name for the 24th Melakarta Varunapriya. Veeravasantha is derived from the 24th Melakarta Varunapriya (ri, gi, ma, dhu, nu). Its jati is Audava-Sampoorna. Dh and Ni are omitted in aroha. Aroha and avaroha of Veeravasantha are,

स रि$_2$ ग$_2$ म$_1$ प सं *or* स ग$_2$ रि$_2$ म$_1$ प सं — सं नि$_3$ ध$_3$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are, Chatusruti Ri, Sadharana Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि ग् म प सं *or* स ग् रि म प सं — सं नि नि् प म ग् रि स.

(In the above notation Komal Ni (नि्) represents Shatsruti Dh).

Veeravasantha is a pleasing raga but not a popular one. The following composition is sometimes heard.

Yemani Pogadudu (Telugu)—Adi Tala—Tyagaraja.

VEGAVAHINI

Hindustani

There is no Hindustani raga called Vegavahini. If Pa is omitted in aroha of raga Ahir Bhairav then it will sound like raga Vegavahini of South (See Ahir Bhairav).

Karnatak

Vegavahini is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Its jati is Shadava-Sampoorna. In aroha Pa is omitted. Aroha and avaroha of Vegavahini are,

स रि$_1$ ग$_3$ म$_1$ ध$_2$ नि$_2$ ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि् ग म ध नि् ध सं — सं नि् ध प म ग रि् स.

Vegavahini is not a popular raga. The following composition in raga Vegavahini is available.

Challaga Nato (Telugu)—Adi Tala—Tyagaraja.

VENI KEDAR

Hindustani

Veni Kedar is a rare raga which belongs to Bilaval That (Dheerasankarabharana). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Veni Kedar are,

स रि रि - ग ऽ ग म म प - म ध ध - नि सं —
सं नि् - प प म म ध नि् प - ग - म म - रिं स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. There are vakra sancharas in both aroha and avaroha. Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of night. Chalan of this raga is as under.

म रि रि स - ऩि स रि रि - ग ऽ ग ग - म म प - प ग - म म रि रि स ॥

म ध ध ध - नि् प प म - ग म म म - म म रि - रि स ॥

म म म - ध ऽ सं सं - सं रिं गं गं - रिं - सं ऽ - म ध प ध - नि् प प म - ग म म म - म म रि रि स ॥

A composition in Veni Kedar is,

Apane Prabhuko Aj—Tri Tal (Vilambit).

Karnatak

There is no Karnatak raga called Veni Kedar, nor one which resembles this rare Hindustani raga.

VIBHAVARI

Hindustani

This new Hindustani raga has been introduced by Sri Narayanarao Patwardhan. It can be said to belong to the Karnatak Melakarta Chakravaka which corresponds to raga Ahir Bhairav of Hindustani. Its jati is Audava-Audava. Ma and Dh are omitted.

Vibhavari is a combination of Bibhas in poorvanga and Sarang in uttaranga. Aroha and avaroha are,

स रि॒ ग प नि॒ सं — सं नि॒ प ग रि॒ स.

Svaras used are Komal Ri, Tivra Ga, and Komal Ni. Vadi is Sa and Samvadi Pa. It is a morning raga. A composition in Vibhavari is,

Dina Raina Kachu Na Suhave—Ek Tal (Vilambit)
—Narayanarao Patwardhan.

Karnatak

There is a Karnatak raga called Vibhavari which belongs to the 6th Melakarta Tanarupi (ra, ga, ma, dhu, nu). Its jati is Audava-Audava. Aroha and avaroha are,

स रि$_1$ म$_1$ प ध$_3$ सं — सं ध$_3$ प म$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ma, and Shatsruti Dh. According to Hindustani notation the aroha and avaroha are,

स रि॒ म प नि॒ सं — सं नि॒ प म रि॒ स.

In the above notation Komal Ni (नि॒) represents Shatsruti Dh of Karnatak.

From the Hindustani point of view the Karnatak raga Vibhavari is not different from the Karnatak raga Rewati although they may belong to two different Melakartas of South. Vibhavari of South and Rewati of South both resemble the Hindustani raga Bairagi Bhairav (See Bairagi Bhairav and Rewati).

Karnatak raga Vibhavari has no resemblance to the Hindustani raga Vibhavari described above. It is not a popular raga.

Hindustani raga Vibhavari has the same aroha and avaroha as raga Lasaki which is a janya of the 14th Melakarta Vakulabharana. Its jati is Audava-Audava. Aroha and avaroha according to Hindustani notation are,

स रि॒ ग प नि॒ सं — सं नि॒ प ग रि॒ स.

VIDHYESHVARI

Hindustani

We owe this raga to Sri Vasantha Annaji Vaidya. It belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Shadava. Ga is omitted. Aroha and avaroha are,

स रि म - म प म - प नि् ध सं — सं नि् - सं ध -
म प म - स रि ऩि् - रि स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh, and Komal Ni. Vadi is Ma and Samvadi Sa. Vakra sancharas प नि् ध सं and सं नि् सं ध sound nice, and should be repeatedly used. Svara groups ending with Ma elongated as स रि म ऽ and म प म ऽ give a Suddha Malhar touch. Pakad or diagnostic svara groups are,

म प म - प नि ध - स रि ऩि् - ऩि् रि स.

This is a night raga. Compositions in this raga are,

Mo So Na Bolare More Pathikava—Jhaptal (Madhya)
—V. A. Vaidya.
Payaliya Baji Mori—Teen Tal (Madhya)—V. A. Vaidya.

Karnatak

There is no Karnatak raga called Vidhyeshvari nor one which has any great resemblance to it.

VIJAYANAGARI or VIJAY

Hindustani

This Karnatak raga has been introduced into Hindustani sangeet by Sri Umdekar of Gwalior. It belongs to Dharmavati Melakarta of South. Its jati is Shadava-Shadava. Ni is omitted in this raga. Aroha and avaroha of raga Vijay or Vijayanagari are:

स रि ग् म॑ प ध सं — सं ध प म॑ ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Tivra Ma and Tivra Dh. Vadi is Sa and Samvadi Pa. This is an evening raga. In this raga chayas of ragas Shivaranjini, Mooltani and

Madhuvanti are found. The following compositions are available in raga Vijayanagari.

Sajana Ghara Avo—Ek Tal (Vilambit)—S. A. Mahadkar.
Sakhi Ayengi More Sajana—Tri Tal (Madhya)
—S. A. Mahadkar.

Karnatak

Vijayanagari belongs to the 59th Melakarta Dharmavati (ri, gi, mi, dhi, nu). Its jati is Shadava-Shadava. Ni is omitted in both aroha and avaroha. Aroha and avaroha of Vijayanagari are,

स रि$_2$ ग$_2$ म$_2$ प ध$_2$ सं — सं ध$_2$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma and Chatusruti Dh. According to Hindustani notation, the above aroha and avaroha are,

स रि ग॒ म॑ प ध सं — सं ध प म॑ ग॒ रि स.

Chatusruti Dh and Sadharana Ga are the Jeeva svaras. This is not a popular raga. The following composition in Vijayanagari is however frequently heard.

Vijayambike (Kanarese)—Adi Tala—Muthiah Bhagavatar.

VIJAYASARASVATI

Hindustani

There is no Hindustani raga called Vijayasarasvati. It is an interesting raga. It sounds like a combination of Mooltani and Simhendramadhyam ragas. Aroha and avaroha of Vijayasarasvati are,

स ग॒ म॑ प ध॒ नि सं — सं नि प म॑ ग॒ रि स.

Karnatak

Vijayasarasvati is a janya of the 57th Melakarta Simhendramadhyama (ri, gi, mi, dha, nu). Its jati is Shadava-Shadava. In aroha Ri is omitted and in avaroha Dh is not used. This is not a popular raga. Its aroha and avaroha are,

स ग$_2$ म$_2$ प ध$_1$ नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग॒ म॑ प ध॒ नि सं — सं नि प म॑ ग॒ रि स.

A composition in this raga is,
Sharanam Vijaya (Sanskrit)—Adi Tala
—Muthiah Bhagavatar.

VIJAYASHREE

Hindustani

There is no Hindustani raga called Vijayashree. Hindustani raga Shree has some resemblance to the Karnatak raga Vijayashree. In Shree of North, Dh is used in avaroha. Ga which is used only in avaroha is Tivra while it is Komal in Vijayashree. Aroha and avaroha of Shree of Hindustani sangeet are,

स रि॒ - म॑ प - नि सं — सं - नि ध॒ - प - म॑ ग $^{\text{स}}$ रि॒ $^{\text{ग}}$ रि॒ स.

(See Shree).

Vijayashree has got chaya of raga Todi of North, particularly in its poorvanga (See Todi).

Karnatak

Vijayashree is derived from the 47th Melakarta Suvarnangi (ra, gi, mi, dhi, nu). Some consider that Vijayashree is a janya of the 41st Melakarta Pavani (ra, ga, mi, dhi, nu). As sung at present Sadharana Ga is used. Hence it is put under Suvarnangi. Jati of this raga is Shadava-Shadava. Dh is omitted in both aroha and avaroha. Aroha and avaroha of Vijayashree are,

स रि_1 ग_2 म_2 प नि_3 सं — सं नि_3 प म_2 ग_2 रि_1 स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, and Kakali Ni. Sadharana Ga and Kakali Ni are the Jeeva svaras of this raga. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ ग॒ म॑ प नि सं — सं नि प म॑ ग॒ रि॒ स.

The following composition in Vijayashree is very popular.
Vara Narada Narayana (Telugu)—Adi Tala—Tyagaraja.

VIJAYA VASANTHA

Hindustani

There is no Hindustani raga called Vijaya Vasantha. This is an interesting raga having angas of Mia Malhar and Hindol ragas. Aroha and avaroha are,

स म॑ प नि॒ नि सं — सं नि प म॑ ग स.

Karnatak

Vijaya Vasantha is a janya of the 54th Melakarta Vishwambhari (ra, gu, mi, dhu, nu). Its jati is Audava-Audava. In aroha Ri and Ga are omitted. In avaroha Dh and Ri are not used. Aroha and avaroha are,

स म$_2$ प ध$_3$ नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_3$ स.

Svaras used are Antara Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, aroha and avaroha are,

स म॑ प नि॒ नि सं — सं नि प म॑ ग स.

This is a pleasing raga and deserves popularity. A composition in this rare raga is,

Vimalambike Paripahi (Sanskrit)—Adi Tala
—Jayachamaraja Wadiyar.

VIRANCHIMUKHA

Hindustani

This rare raga belongs to Kalyan That (Mechakalyani). Its jati is Audava-Shadava. In aroha Ri and Dh are omitted. In avaroha Dh is dropped. Aroha and avaroha of this raga are,

स म - ग प - म॑ म ग - प नि सं — सं नि प - म॑ म ग - प ग - प रि स - म.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma and Tivra Ni. Pakad or Gunjan svara groups are,

स ग म॑ प - नि सं - प म॑ म ग - स म.

Vadi is Ga and Samvadi Ni. Sometimes slight use of Dh is used according to rules of Vivadi notes. But it is better not to use Dh. This raga is sung during the second prahara of night.

In Viranchimukha chayas of ragas Bihag and Maru Bihag are found. This is not a popular raga. A composition in this raga is,

Pala Nahi Lagi Akhiya—Tri Tal (Madhya).

Hindustani raga Bihag is allied to Viranchimukha.

Bihag—Dh is used. Svara group प रि स is not used (See Bihag).

Karnatak

There is no Karnatak raga called Viranchimukha. The only Karnatak raga which has some resemblance to Viranchimukha is the raga Bihag (See Bihag).

VISHVAMBHARI

Hindustani

There is no Hindustani raga called Vishvambhari. This Karnatak raga sounds like Pooria Dhanashree in Poorvanga and Mia Malhar in Uttaranga.

Karnatak

Vishvambhari is the 54th Melakarta of Karnatak sangeet (ra, gu, ṃi, dhu, nu). Its old name is Vamshavali. Vishvambhari is a Sampoorna-Sampoorna raga. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_2$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ प म$_2$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि॒ ग म॑ प नि॒ नि सं — सं नि नि॒ प म॑ ग रि॒ स.

In above, Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$) of South.

A composition in Vishvambhari is,

Vijayatam Shree Rajarajeshwari (Sanskrit)—Khanda Triputa Tala—Jayachamaraja Wadiyar.

Bho Shambho Tavakeena Charanam (Sanskrit)—Adi Tala —Balamuralikrishna.

VIVARDHAṆI or VIVARDHINI

Hindustani

There is no Hindustani raga called Vivardhani. Aroha and avaroha of Karnatak raga Vivardhani resemble those of Tilak Kamod and Des respectively (See Tilak Kamod and Des).

Karnatak

Vivardhani is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani.

Jati of Vivardhani is Chatusvari-Sampoorna. In aroha Ga, Dh and Ni are omitted. Aroha and avaroha are,

स रि$_2$ म$_1$ प सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are,

स रि म प सं — सं नि् ध प म ग रि स.

Although this raga is not a popular one, the following composition is sometimes heard.

Abhimana Mennatu Galgu (Telugu)—Adi Tala—Tyagaraja.

Karnatak raga Kedaragaula resembles Vivardhani,

Kedaragaula—Ni is used prominently in aroha (See Kedaragaula).

VYJAYANTI

Hindustani

This is a rare raga belonging to Kalyan That (Mechakalyani). Its jati is Audava-Audava. Ga and Dh are not used in this raga. Aroha and avaroha of this raga are,

ऩि स रि म॑ - प नि सं — सं नि - प म॑ रि स.

Svaras used are all Tivra svaras. Vadi is Ri and Samvadi Pa. This raga is sung during the second prahara of night. This is a very pleasing raga and deserves to be popularised. Compositions in this raga are,

Tu Kareem Karatar—Ek Tal (Vilambit)—J. D. Patki.

Sun Sun Batiya—Trital (Madhya)—J. D. Patki.

Hindustani ragas Shuddha Sarang, Salang and Shyama Kalyan resemble raga Vyjayanti.

Shuddha Sarang—Both Madhyamas are used. Dh is used in avaroha (See Shuddha Sarang).

Salang—Only Suddha Ma is used (See Salang).

Shyama Kalyan—Dh is used in aroha. Ga is used in avaroha (See Shyama Kalyan).

Karnatak

There is no raga called Vyjayanti in Karnatak sangeet. Raga Varata which is a janya of the 59th Melakarta Dharmavati (ri, gi, mi, dhi, nu) has got the same aroha and avaroha svaras as Vyjayanti of Hindustani.

स रि म॑ प नि सं — सं नि प म॑ रि स.

Varata is not a popular raga. Raga Hamsanada, a janya of the 60th Melakarta Neetimati has the following aroha and avaroha. It resembles Vyjayanti of North as in actual practice Hamsanada is sung with Dh almost omitted. Aroha and avaroha of Hamsanada are,

स रि म॑ प नि् नि सं — सं नि नि् नि प म॑ रि स.

In the above Komal Ni (नि्) represents Shatsruti Dh (ध$_3$). Actually Hamsanada as sung at present has the following aroha and avaroha and resembles Vyjayanti of Hindustani and Varata of Karnatak.

स रि म॑ प नि सं — सं नि प म॑ रि स.

(See Hamsanada)

YADUKULA KAMBODI

Hindustani

There is no Hindustani raga called Yadukula Kambodi.

Karnatak

Yadukula Kambodi is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of Yadukula Kambodi are,

स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation, the above aroha and avaroha are,

स रि म प ध सं — सं नि॒ ध प म ग रि स.

Suddha Ma and Chatusruti Dh in aroha and Kaisiki Ni, Antara Ga and Chatusruti Ri in avaroha are the raga chaya svaras. The following svara groups are characteristic of Yadukula Kambodi.

स रि म ऽ ऽ - रि म प ध ऽ - प ध सं प ऽ - म ग रि स - प ध सं ध प म - ग रि ग स ऽ - स रि $^{\text{ग}}$ रि ऽ ऽ स़ - स प़ ऽ ऽ - ध़ ऽ स ऽ.

Although Kaisiki Ni is the svara to be used there is a touch of Kakali Ni in the svara group सं $^{\text{नि}}$ प ऽ ऽ. Yadukula Kambodi is a popular raga. The following compositions are very often heard.

Hechharikaga Rara (Telugu)—Jhampa Tala—Tyagaraja.

Shree Rama Raghurama (Telugu)—Jhampa Tala —Tyagaraja.

According to Dikshitar school, aroha of Yadukula Kambodi is Shadava. Only Ga is omitted. A composition in this type of Yadukula Kambodi is,

Tyagarajam Bhajare (Sanskrit)—Mishra Eka —Muttuswamy Dikshitar.

YAGAPRIYA

Hindustani

There is no Hindustani raga called Yagapriya, nor one which resembles this Karnatak raga.

Karnatak

Yagapriya is Melakarta No. 31 of Karnatak sangeet (ru, gu, ma, dha, na). Its old name is Kalavati. Aroha and avaroha of this raga are,

स रि$_3$ ग$_3$ म$_1$ प ध$_1$ नि$_1$ सं — स नि$_1$ ध$_1$ प म$_1$ ग$_3$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, the above aroha and avaroha are,

स ग् ग म प ध् ध सं — सं ध ध् प म ग ग् स.

Komal Ga (ग्) represents Shatsruti Ri (रि$_3$) and Tivra Dh (ध) represents Suddha Ni (Ni$_1$) of South.

Yagapriya is not a popular raga. Compositions in this raga are,

Yashodeyam Vande (Sanskrit)—Chatusra Jhampa Tala —Balamuralikrishna.

Shambho Sadashiva—Adi Tala—Kotishwara Iyer.

YAMAN KALYAN

Hindustani

This raga is also called Jaimani Kalyan. It is slightly different from raga Yaman or Kalyan. This raga belongs to Kalyan That (Mechakalyani). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Yaman Kalyan are,

स रि ग म॑ प ध नि सं — सं नि ध प म॑ ग म ग रि स.

All svaras are Tivra svaras. Komal or Suddha Ma is also used in avaroha in a special sanchara. This distinguishes Yaman Kalyan from raga Yaman or Kalyan. This sanchara is प म॑ ग म ग रि स. In all other details Yaman Kalyan resembles Yaman or Eman.

Vadi is Ga and Samvadi Sa. This raga is sung during the first prahara of night.

Yaman Kalyan is a popular raga. The following is a popular composition.

Shree Shyama Sukha Dhama—Jhaptal.

Karnatak

There is a raga called Yamuna Kalyani in Karnatak sangeet. There are two types of this raga. In one type only Prati Ma is used and resembles Kalyani of South. In the second type Suddha Ma is also used as in Yaman Kalyan of Hindustani (See Yamuna Kalyani).

Hindustani raga Yaman Kalyan is also becoming popular in the South.

YAMANI BILAVAL

Hindustani

This raga belongs to Bilaval That. Its jati is Sampoorna-Sampoorna. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha of Yamani Bilaval are,

स रि ग - म प - म॑ ध प - नि सं — सं नि ध प - ग म ग रि - ग रि स.

All svaras are Tivra svaras excepting Ma of which both Suddha and Tivra are used. In avaroha only Suddha Ma is used and in aroha Prati Ma is also used.

This raga is a mixture of Yaman and Bilaval ragas. Vadi is Sa and Samvadi Pa. This is a morning raga. Svara groups प - म॑ प - ग म ग रि - ग रि स are characteristic of this raga. Commencement of compositions (उठाव) of this raga is as under.

स रि ग - म ग - प म॑ ध प - ग म ग रि - ग रि स.

This is a fairly popular raga. Compositions in this raga are,

Jab Sudha Ave Mitra Ki—Ek Tal (Vilambit).
Juga Juga Jeevore—Tilvada (Vilambit).
Bhora Bhayo Hai—Tri Tal (Madhya).

The following Hindustani ragas are allied to Yamani Bilaval.

Yaman Kalyan—Komal Ma is used in aroha. Tivra Ma is used in both aroha and avaroha (See Yaman Kalyan).

Goud Sarang—Svara groups ग रि म ग and प ऽ रि ऽ स are used (See Goud Sarang).

Bihag—Tivra Ma is not used in aroha but used in avaroha. Ri is not used in aroha (See Bihag).

Karnatak

There is no Karnatak raga called Yamani Bilaval. Karnatak raga Bihag has some resemblance to Yamani Bilaval of North. Bihag (Karnatak)—Komal Dh is also used (See Bihag).

YAMUNA KALYANI

Hindustani

There is a raga called Yaman Kalyan in Hindustani sangeet which is different from Yamuna Kalyani of South (See Yaman Kalyan).

Karnatak

Yamuna Kalyani is derived from the 65th Melakarta Mechakalyani (ri, gu, mi, dhi, nu) which corresponds to Kalyan That of Hindustani sangeet. There are two types of Yamuna Kalyani.

Jati of Tpye I Yamuna Kalyani is Shadava-Shadava. Ni is omitted in both aroha and avaroha. Aroha and avaroha of Yamuna Kalyani are,

स रि$_2$ ग$_3$ प म$_2$ प ध$_2$ सं — सं ध$_2$ प म$_2$ प ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma and Chatusruti Dh. According to Hindustani notation, the above aroha and avaroha are,

स रि ग प म॑ प ध सं — सं ध प म॑ प ग रि स.

Yamuna Kalyani is not a popular raga. The following composition in this raga is available.

Haridasulu Vedulu (Telugu)—Adi Tala—Tyagaraja.

Type II of Yamuna Kalyani.

According to Dikshitar school this type of Yamuna Kalyani is a Sampoorna-Sampoorna raga without any vakra sancharas. A composition in this type is,

Jambupathe Mam Pahi (Sanskrit)—Trisra Eka Tala
—Muttuswamy Dikshitar.

Note—Above mentioned Kriti "Jambupate" is sung at the present day in Yaman Kalyan of Hindustani.

YOGINI

Hindustani

This raga is different from Yogia or Jogia. This rare raga belongs to Kalyan That (Mechakalyani). Jati of this raga is Audava-Audava. Ri and Dh are not used. Aroha and avaroha of Yogini are,

स ग म॑ प नि् सं — सं नि् प म॑ ग स.

Svaras used are Tivra Ga, Prati Ma, and Komal Ni. Vadi is Ga and Samvadi Ni. This raga is sung during the first prahara of night. This is not a popular raga. A composition in this raga is,

Jagata Janani Bhavani—Tri Tal (Madhya)—Balaram Roy.
This raga sounds like Malashree with Komal Ni.

Malashree—Tivra Ni is used (See Malashree).

Karnatak

There is no Karnatak raga called Yogini. If in the popular type of raga Amritavarshini, Kaisiki Ni is used in place of Kakali Ni, the resulting aroha and avaroha will correspond to those of Yogini of North (See Amritavarshini).

Raga Hridini a janya of 64th Melakarta Vachaspati (ri, gu, mi, dhi, ni) is an Audava-Audava raga having the same svaras in aroha and avaroha as Yogini of Hindustani. Aroha and avaroha of Hridini are,

स ग म॑ प नि् सं — सं नि् प म॑ ग स.

Hridini is not a popular raga.

APPENDIX

ABHAVATI

Hindustani

Abhavati belongs to Bhairavi That (Hanumatodi). Its jati is Audava-Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Abhavati are,

नि़् स - ग् म - ध् - नि् सं — सं नि् ध् प - म प ग् - रि् स.

Svaras used are all Komal svaras. Pakad or diagnostic svara groups are,

नि़् स - ग् म - ध् नि् धं् प - म - ग् रे् स.

Vadi svara is Ma. Samvadi is Sa. This is a morning raga. In this raga there is a chaya of Malakosh in aroha. Halt on Ma sounds beautiful. A composition in this rare raga is,

Gujari Gagara Bharani Chali—Tri Tal (Madhya)

—Shyama Pratap Bhatt.

Karnatak

There is no Karnatak raga called Abhavati, nor one which resembles this Hindustani raga. This raga sounds like a combination of Hindola in aroha and Dhanyasi in avaroha.

ABHIRU

Hindustani

There is no Hindustani raga called Abhiru. There is a raga called Abhir or Abhiri which has no resemblance to the Karnatak raga Abhiru. Abhir resembles Abheri of South (See Abhir).

Karnatak

Abhiru is a rare raga. It is a janya of the 47th Melakarta Suvarnangi (ra, gi, mi, dhi, nu). Jati is Shadava-Shadava. In aroha Dh is not used and in avaroha Ni is omitted. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha are,

स रि$_1$ ग$_2$ रि$_1$ म$_2$ प नि$_3$ सं — सं ध$_2$ प म$_2$ ग$_2$ रि$_1$ ग$_2$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि॒ ग॒ रि॒ म॑ प नि सं — सं ध प म॑ ग॒ रि॒ ग॒ स.

In this raga the following sancharas are found.

स ग॒ रि॒ ग॒ म॑ प नि सं - स ग॒ रि॒ - नि़ नि़ स - ग॒ रि॒ नि़ स -
ध प म॑ प ग॒ स - ध प म॑ ग॒ स - ध प म॑ ग॒ रि॒ ग॒ स.

A composition in Abhiru is,
Paripahi Sri Rama (Sanskrit)—Rupaka Tala—C. Rangiah.

ADBHUT KALYAN

Hindustani

This is a rare raga. In this raga both the svaras Ma and Pa are omitted. Both Ma and Pa are not expected to be omitted in a raga. This raga is an exception and constructed as if it is a challenge to the above rule. This raga is an example of a "Niroshta" raga meant for "lipless" persons who cannot utter Ma and Pa.

Adbhut Kalyan belongs to Kalyan That (Mechakalyani). Its jati is Audava-Audava. Aroha and avaroha are,

स रि ग ध ऽ नि सं — सं नि ध ग ऽ रि स - नि़ ऽ स.

All svaras are Tivra svaras only. Sangati नि ध ग ऽ is beautiful. Gamak in नि नि नि नि - ध ग ऽ is a feature. As both Ma and Pa are omitted it is difficult to expand this raga and create ranjakatwa.

Sanchara is mostly in Madya and Mandra saptaks. Vadi seems to be Ni and Samvadi Sa. It is a night raga. Raga vistara is as under.

नि़ ऽ स ऽ - ध़ नि़ ऽ - नि़ ऽ ध़ स ऽ - नि़ रि स ऽ - नि़ ध़ ग ऽ -
नि़ ध़ नि़ रि स ऽ - ग नि़ स ग रि स - नि़ ध़ ग ऽ - रि ऽ - स ऽ - नि ध सं ऽ -
नि ध ग ऽ - रि स नि़ ध़ स - सं रिं गं धं गं ऽ रिं सं etc.

A composition in this raga is,
Jaya Karatara—Dhrupad—Chautal.

Karnatak

There is no Karnatak raga called Adbhut Kalyan. Karnatak raga Putrika also called Niroshta which is a janya of the 29th Melakarta Dheerasankarabharana has the same aroha and avaroha as Adbhut Kalyan of Hindustani (See Niroshta).

AGNIKOPAM

Hindustani

There is no Hindustani raga called Agnikopam. This Karnatak raga resembles the Hindustani raga Dhani a variety of which uses Ri in avaroha (See Dhani). Aroha and avaroha of Agnikopam are,

स ग॒ म प नि॒ सं — सं नि॒ प म ग॒ रि स.

Karnatak

Agnikopam is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Audava-Shadava. In aroha Ri and Dh are not used. In avaroha Dh is omitted. Aroha and avaroha of Agnikopam are,

स ग$_2$ म$_1$ प नि$_3$ सं — सं नि$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusrŭti Ri, Sadharana Ga, Suddha Ma, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ म प नि॒ सं — सं नि॒ प म ग॒ रि स.

A composition in this rare raga is,

Padmanabha Paripoorna Kama (Sanskrit)—Adi Tala
—R. Sreenivasan.

Agnikopam resembles the following Karnatak ragas.

Udayaravichandrika and Suddha Dhanyasi—Ri is not used (See Udayaravichandrika and Suddha Dhanyasi).

Abheri—Dh is used in avaroha (See Abheri).

AHIMOHINI

Hindustani

We owe this raga to Sri Kumar Gandharv. It is an interesting raga as the aroha and avaroha closely resemble those of the very popular Karnatak raga Bhairavi which uses Tivra Dh in aroha and Komal Dh in avaroha. Aroha and avaroha of Ahimohini are,

स रि ग म प ध नि् सं — सं नि् ध् प म ग् रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh and Komal Ni. Tivra Ga is used in aroha and Komal Ga in avaroha. Tivra Dh is used in aroha and Komal Dh in avaroha. Pakad or diagnostic svara groups are,

स - रि ग म - प ध् प म - ग् रि ग् - रि स.

Vadi is Ma and Samvadi Ni. It is a night raga. A composition in Ahimohini is,

Akhiya Ni Phero Saiyya—Tri Tal (Madhya)

—Kumar Gandharv.

Karnatak

There is no Karnatak raga called Ahimohini. Karnatak raga Bhairavi closely resembles this newly introduced raga of North. In Bhairavi also, in aroha Ga is slightly higher than Sadharana Ga. Avaroha of Ahimohini is exactly like that of Bhairavi. Many svara groups of Ahimohini resemble those of Karnatak raga Bhairavi.

AHIR LALIT

Hindustani

This is a rare raga. Ahir Lalit consists of a mixture of Ahir Bhairav and Lalit ragas. It belongs to Bhairav That (Mayamalavagaula). Its jati is Shadava-Shadava. Pa is omitted. Aroha and avaroha are,

ध़ नि़् स रि् ग - ग म म॑ म ग - म ध नि् रिं् सं - रिं् गं रिं् नि् रिं् सं -
नि् ध म॑ म - ग म॑ ग रि् - नि़् रि् स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Komal Ni. Gunjan svara groups are,

ग म - ध नि् रिं् सं - नि् ध म॑ म - ग म रि् स.

Use of ध म॑ म with both Madhyams gives Lalit effect. Vadi is Komal Ma and Samvadi Sa. This is a morning raga. A composition in this raga is,

Ab Hu Na Aye Shyam—Jhaptal (Vilambit)—Ravi Shankar.

Raga Lalit Kali is allied to Ahir Lalit.

Lalit Kali—Dh is Komal. Both Komal and Tivra Ni are used (See Lalit Kali).

Karnatak

There is no Karnatak raga called Ahir Lalit, nor one which resembles this Hindustani raga.

This raga may be considered to be a Chyuta Panchama raga in which Prati Ma takes the place of Panchama when both Komal and Tivra Ma come together as ध म॑ म or म॑ म ग.

ALAIYA BAHAR

Hindustani

This jod or combined raga has been invented by late Shri R. S. Joshi of Nagpur. In this raga the two ragas Alaiya Bilaval and Bahar have been interwoven to give rise to this new raga which is pleasing. Aroha and avaroha of the two ragas Alaiya Bilaval and Bahar are,

Alaiya Bilaval.

स रि-ग रि ग प-ध नि ध नि सं—सं नि ध प-ध नि् ध प-म ग म रि स.

Bahar.

नि़ स म ग् म प ग् म ध नि सं—सं नि् प-म प-$^{\text{म}}$ग् म रि स.

Pakad or diagnostic svara groups of the two ragas are,

Alaiya ग रि - ग प - ध नि सं.

Bahar मे प - ग् म - ध नि सं.

It is a Shadava-Sampoorna raga. Ri is omitted in aroha. Aroha and avaroha of the "Samyukta" raga Alaiya Bahar are,

स म - म प ग॒ म प - ग प ध नि सं —

सं ध - नि॒ प - म प - म ग म रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh, both Komal and Tivra Ni. Both Alaiya and Bahar are uttaranga ragas. The bifurcating point is at Pa. A composition in Alaiya Bahar is,

Koyaliya Bagiyame—Teental—R. S. Joshi.

Karnatak

There is no Karnatak raga called Alaiya Bahar, nor one which resembles this newly introduced Hindustani raga.

ALANKARI

Hindustani

There is no Hindustani raga called Alankari. Karnatak raga. Alankari corresponds to Hindol raga of Hindustani (See Hindol).

Aroha and avaroha of Alankari are,

स ग म॑ ध नि ध सं — सं नि ध म॑ ग स.

Karnatak

Alankari is a rare raga. It is derived from the 53rd Melakarta Gamanashrama (ra, gu, mi, dhi, nu) which corresponds to Marwa That of Hindustani. Its jati is Audava-Audava with vakra sanchara in aroha. Svaras Ri and Pa are omitted. Aroha and avaroha of Alankari are,

स ग$_3$ म$_2$ ध$_2$ नि$_3$ ध$_2$ सं — सं नि$_3$ ध$_2$ म$_2$ ग$_3$ स.

Svaras used are Antara Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स ग म॑ ध नि ध सं — सं नि ध म॑ ग स.

A composition in Alankari is,

Navaratrotsava Vaibhave (Sanskrit)—Rupaka Tala
—Muthiah Bhagavatar.

Karnatak Ragas Hamsanandi and Sunadavinodini resemble Alankari.

Hamsanandi—Ri is used both in aroha and avaroha. There is no vakra sanchara (See Hamsanandi).

Sunadavinodini—There is no vakra sanchara. Belongs to 65th Melakarta Mechakalyani (See Sunadavinodini).

AMBIKA SARANG

Hindustani

Ambika Sarang belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Shadava. Ga is not used. Aroha and avaroha are,

स रि म॑ प ध नि॒ सं — सं नि॒ ध प म रि स

Svaras used are Tivra Ri, both Suddha and Prati Ma, Tivra Dh and Komal Ni. Occasionally Tivra Ni is used in aroha in the sanchara नि॒ ध नि स. Prati Ma is used in aroha and Suddha Ma in avaroha. Vadi is Pa and Samvadi Ri. Chalan of this raga is as under.

स रि म॑ प - म रि स - रि म॑ प ध नि॒ ध प म रि स - रि म॑ प - ध नि॒ ध नि सं — सं नि॒ ध प - नि॒ ध प - म॑ प - रि म॑ प ध प - म रि स ॥

Ambika Sarang is not a popular raga.

Ambika Sarang has resemblance to Shuddha Sarang and Shyam Kalyan ragas.

Shuddha Sarang—Only Tivra Ni is used (See Shuddha Sarang).

Shyam Kalyan—Only Tivra Ni is used (See Shyam Kalyan).

Karnatak

There is no Karnatak raga called Ambika Sarang nor one which resembles this rare Hindustani raga.

ANANDA BHAIRAVI

Hindustani

A rare raga called Ananda Bhairavi belongs to Asavari That (Natabhairavi) of Hindustani sangeet. Raga Anand Bhairav is quite a different raga (See Anand Bhairav). Jati of Ananda Bhairavi is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha are, ✓

स रि ग् म प ध सं — सं नि् ध् प म ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, both Komal and Tivra Dh, and Komal Ni. Vadi is Pa and Samvadi Sa. This raga is sung during the third prahara of night. It is not a popular raga. The Maharashtra stage song Dehata Sharanagata (देहाता शरनागता) from the play Manapaman is supposed to be the imitation of a song in Ananda Bhairavi of the South. As sung at present it has not got the Ananda Bhairavi svaroop. It is now sung like a mixture of Hindustani Kafi and Pilu. Ananda Bhairavi of Hindustani sangeet is not allied to Ananda Bhairavi of South.

Karnatak

Ananda Bhairavi is a very popular raga in the South. It is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni). Natabhairavi corresponds to Asavari That of Hindustani. This is one of the Bhashanga ragas in which svaras other than those in the Melakarta or That are introduced for ranjakatwa. In Hindustani sangeet such ragas are many. In Karnatak sangeet also there are a few ragas which come under this category. In Ananda Bhairavi two Gandharas, two Dhaivatas, and two Nishadas are used. Ri is Chatusruti and Ma Suddha. There are also some vakra sancharas in this raga. Hence great care has to be taken in rendering this raga to bring the features properly. Long Andolans on Ga, Dh and Ni and halt on Ma are beautiful. Aroha and avaroha of Ananda Bhairavi are,

स ग$_2$ रि$_2$ ग$_2$ म$_1$ - प ध$_2$ प सं *or* प ध$_2$ प नि$_3$ सं —
सं नि$_2$ ध$_2$ प - ग$_3$ म$_1$ प म$_1$ ऽ - ग$_2$ म$_1$ प ध$_1$ ऽ - म$_1$ ग$_2$ रि$_2$ - ऩि$_3$ स.

According to Hindustani notation the aroha and avaroha are,

स ग् रि ग् म - प̑ ध प सं *or* प ध प नि सं —

सं नि् ध प - ग म प म ऽ - ग् म प ध् ऽ ऽ - म ग् रि स ऩि स.

Popular compositions in Ananda Bhairavi are,

Oh! Jagadamba (Telugu)—Adi Tala—Shyama Shastry.

Manasa Guruguha (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

Satbhaktiyu Galga (Telugu)—Rupaka Tala
—Ramnad Srinivasa Iyengar.

Karnatak raga Ritigaula is allied to Ananda Bhairavi to some extent.

Ritigaula—Dh is not used in aroha. Only one kind of Ri, Ga, Dh and Ni are used. Ritigaula is also a janya of the 20th Melakarta Natabhairavi (See Ritigaula).

ANANDAVALLI

Hindustani

There is no Hindustani raga called Anandavalli. It is an interesting raga which can be introduced into Hindustani sangeet. Its aroha and avaroha are,

स ग् म॑ प नि स — स नि प म॑ ग् स.

Aroha sounds like Mooltani and avaroha like Malashree with Komal Ga instead of Tivra Ga which is used in Malashree (See Malashree and Mooltani).

Karnatak

Anandavalli is a new raga introduced by Shri P.K. Rajagopala Iyer of Ambattur. It is a janya of the 57th Melakarta Simhendramadhyama (ri, gi, mi, dha, nu). Its jati is Audava-Audava. Ri and Pa are omitted. Aroha and avaroha are,

स ग$_2$ म$_2$ प नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_2$ स.

Svaras used are Antara Ga, Prati Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ म॑ प नि सं — सं नि प म॑ ग॒ स.

Pa is a predominent halting note. In this raga all sorts of combinations are allowed and halt is made also on svaras other than Pa. This raga is appealing at night time. It has Bhakti and Karuna rasas. Compositions in raga Anandavalli are,

Samini Todi Teve (Telugu)—Varnam—Adi Tala
—P. K. Rajagopala Iyer.

Manasa Bhavaya (Sanskrit)—Chapu Tala
—P. K. Rajagopala Iyer.

Raga called Soudhamini is also a janya of the 57th Melakarta Simhendramadhyama and has the same aroha and avaroha as Anandavalli.

ANANDI KEDAR

Hindustani

This raga has been invented by Shri Narayanrao Patwardhan. As the name of the raga itself suggests it is formed by the fusion of the two ragas Nand and Kedar. Jati of this raga is Audava-Sampoorna. In aroha Ri and Ga are omitted. Aroha and avaroha of Anandi Kedar are,

स म $^{\text{म}}$प $^{\text{म}}$ध प म - प म॑ ध प सं —

सं रिं नि ध प - ध नि प ध म॑ प ग - म ध प रि स - रि स म.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Beginning with स म suggests Kedara. Aroha is completely of Kedara chaya. In avaroha Nand raga is very much in evidence. A composition in this raga is,

Shubha Dina Shubha Gadhi Ajaki—Jhaptal
—Narayanrao Patwardhan.

Karnatak

There is no Karnatak raga called Anandi Kedar, nor one which resembles this newly introduced Hindustani raga.

ARUNANGI

Hindustani

There is no Hindustani raga called Arunangi. This is a rare Karnatak raga which can be included among Hindustani ragas of Todi That. Its aroha and avaroha are,

स रि् म॑ प नि ध् ऽ सं — सं नि ध् म॑ रि् ग् ऽ स.

Karnatak

Arunangi is a janya of the 45th Melakarta Shubhapantuvarali (ra, gi, mi, dha, nu) which corresponds to Hindustani Todi That. Its jati is Shadava-Shadava. In aroha Ga is omitted and in avaroha Pa is not used. There is vakra sanchara in both aroha and avaroha. Aroha and avaroha of Arunangi are,

स रि$_1$ म$_2$ प नि$_3$ ध$_1$ ऽ सं — सं नि$_3$ ध$_1$ म$_2$ रि$_1$ ग$_2$ ऽ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. Dh in aroha and Ga in avaroha are elongated and sung with gamaka. According to Hindustani notation the aroha and avaroha are,

स रि् म॑ प नि ध् ऽ सं — सं नि ध् म॑ रि् ग् ऽ स.

A composition in this rare raga is,
Mandanila Mandagamini (Sanskrit)—Rupaka Tala
—C. Rangiah.

ASA or ASHA GOUDI

Hindustani

Asa or Asha Goudi belongs to Bilaval That (Dheerasankarabharana).

This raga is popular in the Punjab. Its Jati is Audava-Sampoorna.

There are two types of Audava Aroha (a) Aroha in which Ri and Ni are omitted. (b) Aroha in which Ga and Ni are omitted. Aroha and avaroha of the two types of Asha Gaudi are,

(*a*) स ग म॑ प ध सं — सं नि ध ऽ - प ध - म ग रि स - रि ग स.
(*b*) स - रि म॑ प ध - सं — सं नि ध ऽ - प ध - म ग रि स - रि ग स.

Sometimes Pa is omitted in aroha when it becomes स रि म ध or स ग म ध.

Type in which Ri is used in aroha resembles raga Mand.

Svaras used are Suddha svaras of Hindustani sangeet.

Vadi is Dh. Samvadi is Ri. It is an uttaranga raga. Its prakriti is chanchala or flirting. This raga is only fit for Dhoons or light music.

Pa should be kept durbal or weak in avaroha and should be used in vakra sanchara. Dh is strong. Tara Shadja should be prominent. This raga should be rendered in Madhya and Tara Saptaks.

Sangati ध म is nice. Sometimes Komal Ni is used as an "Aguntak" svara or "guest" svara for ranjakatwa.

Trend or chalan of this raga is as under.

स - रि म प ध - सं। रिं - रिं - सं - गं रिं सं नि ध। प ध - म ग रि स.

A composition in this raga is,

Rama Bhajana Kar—Deepchandi Tal.

The following Hindustani ragas resemble Asa or Asha Goudi.

Mand—Ga is not used in aroha (See Mand)
Arabhi—Ri is prominent (See Arabhi)
Kajari—Komal Ni is used (See Kajari).

Karnatak

There is no raga called Asa or Asha Goudi in Karnatak sangeet.

Hindustani raga Mand has become popular in South and is called Mand. This resembles Asa or Asha Goudi.

ATMARANJANI

Hindustani

This raga has been invented recently by Shri Narayanrao Patwardhan. In this raga there are chayas of ragas Kalavati, Pooriya Kalyan, and Ahir Bhairav. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Atmaranjani are,

स रि॒ ग - म॑ रि॒ ग - प म॑ ध प - ग प ध नि॒ ध सं —
सं रिं॒ नि॒ ध प - ध प म॑ ग - म॑ रि॒ ग - रि॒ स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Komal Ni. Pakad or diagnostic svara groups are,

ग प ध नि् ध प म॑ ग म॑ रि् ग - रि् स - रि् नि़् स रि् ग.

Chaya of Kalavati exists in uttaranga while that of Pooriya Kalyan is seen in poorvanga. Use of Komal Ni with Komal Ri suggests the chaya of Ahir Bhairav. A composition in this raga is,

Kala Na Pare Raina Dina—Trital

—Narayanrao Patwardhan.

Karnatak

There is no Karnatak raga called Atmaranjani nor one which resembles this newly introduced Hindustani raga.

Atmaranjani can be obtained by combining Karnatak ragas Malayamaruta and Poorvi Kalyan.

BAIRAGI BHAIRAV

Hindustani

This is a new raga popularised by Shri Ravishankar, the noted sitarist. It is very pleasing on a string instrument like Sitar.

As the name suggests it is a kind of Bhairav. Hence it belongs to Bhairav That (Mayamalavagaula). Its jati is Audava-Audava. Ga and Dh are omitted. Aroha and avaraha of Bairagi Bhairav are,

स रि् म प नि् सं — सं नि् प म रि् स.

Diagnostic svara groups (Pakad) of this raga are,

रि् म - नि् प म रि् - नि़् रि् स.

This raga expresses sorrow and entreaty. The svara group नि् प म gives a chaya of raga Sarang. Vadi and Samvadi are Sa and Pa.

Compositions in this raga are,

He Gurunatha Sakala—Rupak Tal (Vilambit)

Naina Tore Matwar Piyarva—Tri Tal (Drut)

Karnatak

There is no raga called Bairagi Bhairav in Karnatak sangeet. Karnatak raga called Revati which is a janya of the 2nd Melakarta Ratnangi (ra, ga, ma, dha, ni) has the same aroha and avaroha as Bairagi Bhairav (See Revati).

Bairagi Bhairav can be obtained by substituting Suddha Ri for Chatusruti Ri in the raga Madhyamavati.

BALACHANDRIKA

Hindustani

There is no Hindustani raga called Balachandrika. This is an interesting raga which can be included among ragas of Kafi That. Its aroha and avaroha are,

स ग॒ म प ध नि॒ सं — सं नि॒ ध म ग॒ रि स.

This sounds like Bageshree with Pa used in aroha.

Karnatak

Balachandrika belongs to the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Shadava-Shadava. In aroha Ri is not used. In avaroha Pa is omitted. Aroha and avaroha are,

स ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ म प ध नि॒ सं — सं नि॒ ध म ग॒ रि स.

A composition in this rare raga is,

Rajarajeshwareem Bhavaye (Sanskrit)—Khanda Triputa
—Jayachamaraja Wadiyar.

BASANT KEDAR

Hindustani

This raga is also called Basanti Kedar. It is formed by combining the two night ragas Basant and Kedara. Aroha consists of Kedar and avaroha of Basant. Its jati is Shadava-Sampoorna. Ga is omitted in aroha. Aroha and avaroha of Basant Kedar are,

स रि स - म - म प ध नि सं — सं नि ध् प - ध् म॑ प - म॑ ग म॑ ग - म॑ ग रि् स.

Svaras used are both Komal and Tivra Ri, Tivra Ga, both Suddha and Prati Ma, both Komal and Tivra Dh and Tivra Ni. Pakad or diagnostic svara groups are,

स रि स म - म - ध् म॑ प म॑ - ग म॑ ग.

Vadi is Ma and Samvadi Sa. In this raga chalan of Kedar is more prominent than that of Basant. At the end of alap svaras म॑ ग रि् of Basant are used. Commencement of raga alap of this raga is with the Kedar Anga svaras स रि स म. This raga is sung during the second prahara of night.

Karnatak

There is no Karnatak raga called Basant Kedar nor one which resembles this new raga of Hindustani.

BASANT PANCHAM

Hindustani

Basant Pancham belongs to Poorvi That (Kamavardhini). This is a variety of raga Pancham in which Komal Dh is used instead of Tivra Dh as in other types. Komal Dh gives this type of Pancham raga chaya of Basant. Hence this type of Pancham is called Basant Pancham. Jati of this raga is Audava-Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Basant Pancham are,

नि स - म - म ग - म॑ ध् सं —
सं - रिं् नि़ ध् प - ग - म नि ध् म॑ म ग - म॑ ग रि् स.

Svaras used are Komal Ri, Tivra Ga, both Komal and Tivra Ma, Komal Dh and Tivra Ni. Vadi is Sa and Samvadi Ma (Komal). Time of singing this raga is last prahara of night. This is an uttaranga raga. Its gati or chalan is more in Madhya and Tara Saptaks. The prayoga ध् म॑ म ग with both Madhyams side by side should be noted.

Karnatak

There is no Karnatak raga called Vasanta Panchama nor one which resembles Basant Pancham of Hindustani.

BEEHAD BHAIRAV

Hindutsani

We owe this raga to Shri Kumara Gandharv. Its jati is Audava-Sampoorna. Ga and Ni are not used in aroha. Aroha, and avaroha are,

स रि् म - प म ऽ - ध् - प ध् सं - नि् रिं् ऽ सं - नि ध् प म ऽ - ध् ऽ -
प ध् नि् नि् - ध् प म - ग रि् सं नि़् - स ऽ रि् ग् - ग् रि् स नि़् - रि् रि् स.

Svaras used are Komal Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Ga and both Komal and Tivra Ni. Sancharas are vakra. Vadi is Sa and Samvadi Pa. Pakad or Gunjan svara groups are,

स - रि् म - ग रि् स रि् रि् स - नि़् स - स - रि् ग् ग् रि् स - नि़् ऽ -
रि् रि् स.

Nyasa svaras are Ma and Ni. In this raga Sa is very important. Raga Vistar is chiefly round about Sa.

Aroha sounds like Jogia. It also has a chaya of Shiva Bhairav. Compositions in Beehad Bhairav are,

Yehore Shyam—Tri Tal (Vilambit)—Kumar Gandharv.
Bana Bani Ayo Melo—Tri Tal (Madhya)
—Kumar Gandhrav.

Karnatak

There is no Karnatak raga called Beehad Bhairav, nor one which resembles this newly introduced Hindustani raga.

BHADRA TODI

Hindustani

There is no raga called Bhadra Todi in Hindustani sangeet. This raga can be included among ragas of Bhairavi That.

Karnatak

This raga has been invented by Shri C. Rangiah of Mysore. It is a janya of the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani.

Bhadra Todi is an Audava-Audava raga. In aroha Pa and Ni are omitted. In avaroha Ma and Ri are not used. Aroha and avaroha are,

स रि$_1$ ग$_2$ म$_1$ ध$_1$ सं — सं नि$_2$ ध$_1$ प ग$_2$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Da and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि॒ ग॒ म ध॒ सं — सं नि॒ ध॒ प ग॒ स.

A composition in this raga is,
Mahishasura Mardini (Sanskrit)—Adi Tala—C. Rangiah.

BHAMVAR

Hindustani

This rare raga is considered by some to be the first "Putra" raga of Malakauns. Ga is omitted in this raga. Chalan of this raga is,

स प - प म - प नि॒ - ध नि॒ - ध नि॒ सं - नि॒ ध प - स रि॒ स - प नि॒ -
नि॒ सं - मं रिं॒ सं - नि॒ ध - नि॒ सं - स - रि॒ रिं॒ स.

Svaras used are Komal Ri, Suddha Ma, Tivra Dh and Komal Ni. Some use both Suddha and Prati Ma and both Komal and Tivra Ni.

Some consider Vadi and Samvadi to be Ma and Sa respectively. Others suggest Ri and Pa as Vadi and Samvadi. This raga is sung at daybreak. A composition in raga Bhamvar is,

Sadho Guni Saptasura—Panchamukhi Tal
—Shri Hari Babu Nepali.

Karnatak

There is no Karnatak raga called Bhamvar nor one which resembles this rare Hindustani raga. This raga can be put under Melakarta Chakravaka and given the following aroha and avaroha,

स प म प नि् ध नि् सं — सं नि् ध नि् प म रि् स.

BHANUCHANDRIKA

Hindustani

There is no Hindustani raga called Bhanuchandrika. If Ga is omitted in aroha in the popular raga Malakosh the resulting raga resembles Bhanuchandrika of Karnatak sangeet. Malakosh has the following aroha and avaroha.

स ग् म ध् नि् सं — सं नि् ध् म ग् स.

(See Malakosh or Malakauns).

Karnatak

Bhanuchandrika is derived from the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani. Its jati is Svarantara (Chatusvari)—Audava. Ri, Ga, and Pa are omitted in aroha. In avaroha Pa and Ri are not used. Aroha and avaroha of Bhanuchandrika are,

स म$_1$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are,

स म ध् नि् सं — सं नि् ध् म ग् स.

In Bhanuchandrika ranjaka svaras are Ma and Dh. A composition in this rare raga is,

Bhajare Mohana (Sanskrit)—Roopaka Tala

—Jayachamaraja Wadiyar.

In Bhanuchandrika only four svaras are used in aroha. In avaroha five svaras are used to overcome the criticism that in a raga there should be atleast five svaras to give ranjakatva and allow scope for expansion of the raga (raga vistara). Ga which is omitted in aroha seems to have been introduced in avaroha with this object only. Remembering this, Ga should be kept hidden and taken in meend as म ग॒ स. This gives beauty to the raga.

There are a few Svarantara ragas (Chatusvari) like Bhavani (Hin), Malashree (Hin) and Shankari or Mahati (Kar) and even Samika (Trisvari) ragas like Swayambhoo (Kar), Malashree (Hin) and Jaladhar Sarang (Hin) which are pleasing.

BHANUMATI

Hindustani

There is no Hindustani raga called Bhanumati nor one which resembles this rare Karnatak raga.

Karnatak

Bhanumati is the name by which the 4th Melakarta Vanaspati is called by the Dikshitar School.

Janya raga Bhanumati belongs to the 4th Melakarta Vanaspati (ra, ga, ma, dhi, ni). Its jati is Shadava-Sampoorna. Ga is omitted in aroha. Aroha and avaroha are,

स रि$_1$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are,

स रि॒ म प ध नि॒ सं — सं नि॒ ध प म रि रि॒ स.

(Tivra Ri (रि) represents Suddha Ga of Karnatak).

Bhanumati is a rare raga. A composition in this raga is,

Guru Guha Swami Nee (Sanskrit)—Khandajati Triputa Tala
—Muttuswamy Dikshitar.

BHAVAPRIYA

Hindustani

There is no Hindustani raga called Bhavapriya. In the Bhairavi That, if Suddha Ma is replaced by Prati Ma, the resulting That is the Bhavapriya Melakarta of Karnatak. Svaras of Bhairavi That are,

स रि् ग् म प ध् नि् सं — सं नि् ध् प म ग् रि् स.

(See Bhairavi).

Karnatak

Bhavapriya is the 44th Melakarta. According to Dikshitar School it is called Bhavani Melakarta. Bhavapriya is a Sampoorna-Sampoorna raga. Aroha and avaroha are,

स रि$_1$ ग$_2$ म$_2$ प ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ प म$_2$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि् ग् म॑ प ध् नि् सं — सं नि् ध् प म॑ ग् रि् स.

Bhavapriya is not a popular raga. A composition in this raga is,

Sreekanta Neeyada (Telugu)—Deshadi Tala—Tyagaraja.

BHAVAT BHAIRAV

Hindustani

We owe this raga to Sri Kumar Gandharv. Its jati is Audava-Shadava. In aroha Ri and Pa are omitted. In avaroha Ni is not used. Aroha and avaroha are,

स ग म प - म ध नि् सं *or* स ग म ध नि् सं —

सं ध म॑ म ग म प ग रि् स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh, and Komal Ni. Aroha sounds like Madhuradhvani (Durga of Khamaj That). In avaroha the presence of both Tivra and Komal Ma occurring side by side creates a Lalit effect. Ending of avaroha with ग रि् स is the only Bhairav anga present in this raga. Pakad or diagnostic svara groups are,

स ग म प - म ध म॑ प - प ग रि् स.

This is a morning raga. A composition in Bhavat Bhairav is, Kantha Re Jano—Tri Tal (Madhya)—Kumar Gandharv.

Karnatak

There is no Karnatak raga called Bhavat Bhairav nor one which resembles this new raga.

BHINNAPANCHAMA

Hindustani

There is no Hindustani raga called Bhinnapanchama, nor one which resembles this rare Karnatak raga.

Karnatak

Bhinnapanchama is a janya of the 3rd Melakarta Ganamoorti (ra, ga, ma, dha, nu). Its jati is Sampoorna-Shadava. In avaroha Pa is not used. Aroha and avaroha are,

स रि$_1$ ग$_1$ रि$_1$ म$_1$ रि$_1$ म$_1$ प ध$_1$ प नि$_3$ ऽ सं — सं नि$_3$ ध$_1$ म$_1$ ऽ ग$_1$ ऽ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स रि् रि रि् म प ध् प नि ऽ सं — सं नि ध् म ऽ रि ऽ रि् स

(Tivra Ri (रि) represents Suddha Ga of Karnatak).

There is vakra sanchara in aroha. This is a rare raga. The following composition is available in Bhinnapanchama.

Areta Tanaham (Sanskrit)—Lakshanageeta—Eka Tala —Venkatamakhi.

BHOGACHAYANATA

Hindustani

There is no Hindustani raga called Bhogachayanata, nor one which resembles this rare Karnatak raga.

Karnatak

Bhogachayanata is the name by which the 34th Melakarta Vagadeeshvari is called by Dikshitar school.

Janya raga Bhogachayanata is derived from 34th Melakarta Vagadeeshwari (ru, gu, ma, dhi, ni). Its jati is Shadava-Shadava. In aroha Dh is not used. In avaroha Ga is omitted. Aroha and avaroha are,

स ऽ रि$_3$ ग$_3$ रि$_3$ ग$_3$ म$_1$ प नि$_2$ नि$_2$ सं ऽ —
सं नि$_2$ ध$_2$ नि$_2$ प सं नि$_2$ प म$_1$ म$_1$ रि$_3$ स.

Svaras used are Shatsruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha according to Hindustani notation are,

स ऽ ग॒ ग ग॒ ग म प नि॒ नि॒ सं — सं नि॒ ध नि॒ प सं नि॒ प म म ग॒ स.

(Komal Ga (ग॒) represents Shatsruti Ri of Karnatak).

A composition in this difficult raga is,
Bhogachayanataka Priye (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

BHOGAVASANTA

Hindustani

There is no Hindustani raga called Bhogavasanta. If Pa is omitted in Pooria Dhanashree of Hindustani sangeet, the remaining svaras give rise to Bhogavasanta which has the following aroha and avaroha.

स रि॒ ग म॑ ध॒ नि सं — सं नि ध॒ म॑ ग रि॒ स.

This raga is also obtained by using Komal Dh in place of Tivra Dh in raga Marwa (See Marwa) or by using Tivra Ga in Gurjari Todi (See Gurjari Todi).

Karnatak

Bhogavasanta is a janya of the 51st Melakarta Kamavardhini (ra, gu, mi, dha, nu). Its jati is Shadava-Shadava. Pa is omitted. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_2$ ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ म$_2$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि॒ ग म॑ ध॒ नि सं — सं नि ध॒ म॑ ग रि॒ स.

Bhogavasanta is a pleasing raga. It is surprising that it is not popular.

Hamsanandi and Shekharachandrika or Shubhali resemble Bhogavasanta very closely.

Hamsanandi—Chatusruti Dh (Tivra Dh) is used (See Hamsanandi).

Shekharachandrika or Shubhali—Sadharana Ga (Komal Ga) is used (See Shekharachandrika).

BHOOKOSH

Hindustani

This raga is also called Audava Bilaval, Bhinnashadja, Pancham, Hindoli, and Kaushikadhvani. Bhookosh belongs to Bilaval That (Dheerasankarabharana). Its jati is Audava-Audava. Pa and Ni are not used. Aroha and avaroha are,

स ग म ध नि सं — सं नि ध म ग स.

All svaras are Suddha svaras of Hindustani sangeet. Vadi is Dh and Samvadi Ga. Some consider Ma as Vadi and Sa Samvadi. Bhookosh sounds like Hindol with Suddha Ma in place of Prati Ma (See Hindol). This raga is sung during the first prahara of the day and hence called "Malkosh for the day" (दिनका मालकोश). But some consider it to be a night raga. Compositions in Bhookosh are,

Ajahu Na Aye Balama—Tri Tal—L. S. Babulal Saraswat.
Nishi Dina Bhajure Mana—Tri Tal—Anandaram Simha.

Hindustani ragas Madhuradhvani, Rajeshvari, Ravikosh, Hemant, Kankani, etc., resemble Bhookosh.

Karnatak

There is no Karnatak raga called Bhookosh. Dhaka which is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) corresponds to Hindustani raga Bhookosh. Aroha and avaroha of Dhaka are,

स ग$_3$ म$_1$ ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ म$_1$ ग$_3$ स.

According to Hindustani notation aroha and avaroha are,

स ग म ध नि सं — सं नि ध म ग स.

Dhaka is a very pleasing raga but no composition in this raga is available.

Karnatak raga Bhinnashadja has no resemblance to Bhinnashadja of Hindustani. It is a janya of the 9th Melakarta Dhenuka (ra, gi, ma, dha, nu). Aroha and avaroha according to Hindustani notation are,

स रि् ग् रि् म म प नि सं — सं ध् प म ग् रि् स.

(See Bhinnashadja).

BHOOPALA PANCHAMA

Hindustani

There is no Hindustani raga called Bhoopala Panchama, nor one which resembles this Karnatak raga.

Karnatak

Bhoopala Panchama is derived from the 39th Melakarta Jhalavarali (ra, ga, mi, dha, nu). Its jati is Shadava-Shadava with vakra sancharas in both aroha and avaroha. Ni is not used. There are two sets of aroha and avaroha mentioned for this raga.

Type I

स ग$_1$ रि$_1$ ग$_1$ म$_2$ प ध$_1$ सं — सं प ध$_1$ म$_2$ ग$_1$ रि$_1$ स.

TYPE II

स ग$_1$ रि$_1$ ग$_1$ प म$_2$ ध$_1$ सं—सं प म$_2$ ध$_1$ म$_2$ ग$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma and Suddha Dḥ. According to Hindustani notation the aroha and avaroha are,

TYPE I

से रि रि॒ रि म॑ प ध॒ सं — सं प ध॒ म॑ रि रि॒ स.

TYPE II

स रि रि॒ रि प म॑ ध॒ सं — सं प म॑ ध॒ म॑ रि रि॒ स.

In the above Tivra Ri (रि) represents Suddha Ga (ग$_1$) of Karnatak.

In this raga prayoga of the groups of svaras स म॑ ध॒ सं - सं प म॑ - म॑ ध॒ म॑ seem to be used often. Svaras Ma and Dh are raga chaya svaras. Bhoopala Panchama is not a popular raga. A composition in Bhoopala Panchama is,

Bhaja Govindam (Sanskrit)—Chatusra Triputa Tala
—Jayachamaraja Wadiyar.

BHUSHAVATI

Hindustani

There is no Hindustani raga called Bhushavati nor one which is allied to this rare Karnatak raga.

Karnatak

Bhushavati is, according to Dikshitar School, the 64th Melakarta corresponding to Vachaspati (ri, gu, mi, dhi, ni). Raga Bhushavati is also a Sampoorna-Sampoorna raga. (According to Dikshitar School, raga having the same name as the Melakarta need not be a Sampoorna-Sampoorna raga). Aroha and avaroha of Bhushavati are,

स रि$_2$ ग$_3$ म$_2$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म॑ प ध नि॒ सं — सं नि॒ ध प म॑ ग रि स.

Bhushavati is not a popular raga. A composition in this raga is,

Bhushavateem (Sanskrit)—Trisra Eka Tala
—Muttuswamy Dikshitar.

Raga Bhushavali resembles Bhushavati.

Bhushavali—Ni is not used in aroha (See Bhushavali).

BUDHAMANOHARI

Hindustani

There is no Hindustani raga called Budhamanohari. It is an interesting raga with the following aroha and avaroha and can be included among the Bilaval That ragas.

स रि ग म स प सं — सं प म ग रि स.

In both aroha and avaroha Dh and Ni are omitted.

Karnatak

Budhamanohari is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Its jati is Audava-Audava. Dh and Ni are not used. Aroha and avaroha of Budhamanohari are,

स रि$_2$ ग$_3$ म$_1$ स प सं — सं प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, and Suddha Ma. According to Hindustani notation the aroha and avaroha are,

स रि ग म स प सं — सं प म ग रि स.

Vakra sanchara म स प सं in aroha is interesting. A composition in Budhamanohari is,

Samayamide Nannu Bro (Telugu)—Adi Tala
—Muthiah Bhagavatar.

CHAKRAPRADEEPTA

Hindustani

There is no Hindustani raga called Chakrapradeepta, nor one which resembles this rare and interesting Karnatak raga.

Karnatak

Chakrapradeepta is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Sampoorna-Audava. Pa and Ri are omitted in avaroha. There is vakra sanchara in aroha. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग॒ म प म ध नि॒ सं — सं नि॒ ध म ग॒ स.

Chakrapradeepta is a pleasing one although it is not a popular raga. A composition in this raga is,

Chakresi Devi (Kanarese)—Adi Tala—Muthiah Bhagavatar.

CHAMARA

Hindustani

There is no Hindustani raga called Chamara. This is the same raga as Shanmukhapriya of South which has been introduced in the North by instrumentalists.

Karnatak

Chamara is the name given to the 56th Melakarta Shanmukhapriya by the Dikshitar School (See Shanmukhapriya). Chamara is a Sampoorna-Sampoorna raga and resembles Shanmukhapriya in every detail (See Shanmukhapriya).

CHANDRA BHAIRAV

Hindustani

We owe this raga to Shri Narayanrao Patwardhan. It is a combination of the two popular ragas Chandrakauns and Bhairav. In its uttaranga it sounds like Chandrakauns. Jati of Chandra Bhairav is Audava-Shadava. In aroha Ri and Pa are omitted. In avaroha Pa is not used. Aroha and avaroha are,

स ग म ध् नि सं — सं नि ध् म ग म रि् स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. Vakra sanchara ग म रि् स gives a Bhairav effect in the poorvanga of avaroha. A composition in this raga is,

Sakhiya Sab Mila Averi—Tri Tal (Madhya)
—Narayanrao Patwardhan.

Karnatak

There is no Karnatak raga called Chandra Bhairav, nor one which is allied to this newly introduced Hindustani raga.

CHANDRAKALI or CHANDRAKALYAN

Hindustani

This is a rare raga. It is not possible to put this raga under any one of the ten Thats of Hindustani sangeet. It can be put under the 63rd Melakarta Latangi of Karnatak sangeet. It is a Shadava-Shadava raga. Ga is omitted. Aroha and avaroha are,

स रि म॑ प ध् नि सं — नि रिं - नि ध् प - म॑ रि - नि़ स.

Pakad or Gunjan svara groups are,

रिं नि ध् प - म॑ ध् प - म॑ रि - नि़ स.

Vadi is Pa and Samvadi Sa. Sangathi used in avaroha is रिं नि ध् प. In aroha Dh is durbal or weak. Svaroopa of this raga is not fully understood. Compositions in this raga are,

Kaise Bharu Gagari—Tri Tal (Madhya)—J. D. Patki.
Chandrakali Rasika Gat—Ek Tal—J. D. Patki.

Karnatak

There is no Karnatak raga called Chandrakali or Chandra Kalyan, nor one which resembles this Hindustani raga.

CHANDRAKAUNS

Hindustani

Chandrakauns is a raga which has become popular during the last thirty years. There are two types of Chandrakauns. Both are Audava-Audava ragas with Ri and Pa omitted.

TYPE I (Malakauns Anga)

This is Chandrakauns with Malakauns Anga. This is obtained by substituting Tivra Ni for Komal Ni in both aroha and avaroha of Malakauns. Aroha and avaroha are,

स ग् म ध् नि सं — सं नि ध् म ग् स.

Svaras used are Komal Ga, Suddha Ma, Komal Dh and Tivra Ni. This is a night raga. A popular composition in this type of Chandrakauns is,

Jobanare—Tri Tal (Drut).

TYPE II (Bageshree Anga)

Chandrakauns with Bageshree Anga is obtained by using Tirva Dh instead of Komal Dh in Malakauns. Aroha and avaroha are,

स ग् म ध नि् सं — सं नि् ध म ग् स.

Svaras used are Komal Ga, Suddha Ma, Tivra Dh and Komal Ni.

This Type of Chandrakauns is not popular, Durga of Khamaj That also called Madhuradhvani resembles Chandrakauns with Bageshree Anga.

Durga (Khamaj That)—Ga is Tivra (See Durga).

Karnatak

There is no Karnatak raga called Chandrakauns. Chandrakauns (Malakauns Anga) is becoming popular in the South also.

One type of Karnatak raga Hindola in which Chatusruti Dh is used resembles Chandrakauns (Bageshree Anga). Tyagaraja Kriti "Manasuloni Marma" is sung by some in Hindola with Chatusruti Dh (See Hindola).

CHANDRALEKHA

Hindustani

Chandralekha belongs to Kafi That, (Kharaharapriya). In this raga however instead of Suddha Ma, Prati Ma is used. Its jati is Shadava-Sampoorna. In aroha Ni is dropped. Aroha and avaroha are,

स रि - ग् - म॑ - प ध सं — सं नि् - ध प - म॑ ग् रि स.

Svaras used are Tivra Ri, Komal Ga, Prati Ma, Tivra Dh and Komal Ni. Vadi is Sa and Samvadi Pa. In this raga there is chaya of Madhuvanti. Hence care has to be taken to suppress that chaya. This is a newly invented raga and is not yet popular.

A composition in this raga is,

Paniya Bharana Kaise Javoo—Tri Tal (Madhya)

—Y. D. Bhatt.

Karnatak

Rare Karnatak raga Hamsabhramari which is janya of 58th Melakarta Hemavati corresponds to Chandralekha of Hindustani.

CHANDRAMALA

Hindustani

Chandramala is a combination of Chandrakauns and Malakauns ragas. Its jati is Audava-Audava. Ri and Pa are omitted. Aroha and avaroha of Chandramala are,

स ग म - ध् - नि सं — सं नि् - ध् नि् ध् म - ग् स.

Svaras used are both Komal and Tivra Ga, Suddha Ma, Komal Dh and both Komal and Tivra Ni. Tivra Ga and Tivra Ni are used in aroha. Svara group नि़ स ग ऽ म ऽ gives a touch of Malagunji and ग म ग् ऽ स a touch of Jog. Chandrakauns chaya is in uttaranga of aroha and that of Malakauns in the whole of avaroha. This is an interesting raga. Compositions in this raga are,

Yeri Sakhi Mag Rokata—Ek Tal (Vilambit)—Gulam Rasool.
Peera Hamare—Teen Tal (Madhya)—Gulam Rasool.
Nabhkauns is allied to Chandramala.

Nabhkauns—Only Komal Ga is used (See Nabhkauns).

Karnatak

There is no Karnatak raga called Chandramala nor one which resembles this rare Hindustani raga.

CHANDRANAND

Hindustani

This raga has been introduced and popularised by the well-known Sarod player Sri Ali Akbarkhan. It is not a popular raga among vocalists. This is a mishra-raga in which both Ga and both Ni are used. Hence it is difficult to put it under any particular That. Its jati is Audava-Shadava. In aroha Ri and Pa are omitted. In avaroha Ri is not used. Its aroha and avaroha are,

स ग म नि् ध् नि सं — सं नि् ध् प म - ग - म ग् स.

There is a vakra sanchara in avaroha. Svaras used are both Komal and Tivra Ga, Suddha Ma, Komal Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups are,

म ऽ ऽ - ध् नि् ध् प म ऽ - ग ऽ - म प ग् ऽ स - नि़ स.

Aroha of Chandranand resembles that of Chandramala. In avaroha Pa is not used in Chandramala (See Chandramala).

Karnatak

There is no Karnatak raga called Chandranand; nor one which is allied to Chandranand of Hindustani.

CHANDRAREKHA

Hindustani

There is no raga called Chandrarekha in Hindustani sangeet. Hindustani raga Chandralekha has the same aroha as Chandrarekha. In avaroha it uses Pa (See Chandralekha).

Karnatak

Chandrarekha is a janya of the 58th Melakarta Hemavati (ri, gi, mi, dhi, ni). Chandrarekha is a Shadava-Shadava raga. Ni is omitted in aroha and Pa is not used in avaroha. Aroha and avaroha of this raga are,

स रि$_2$ ग$_2$ ऽ म$_2$ प ध$_2$ सं — सं नि$_2$ ध$_2$ म$_2$ ग$_2$ ऽ रि$_2$ ऽ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग्ऽ म॑ प ध सं — सं नि् ध म॑ ग्ऽ रिऽ स.

Ga is elongated with Andolan in aroha. In avaroha Ga and Ri are elongated with Gamaka. Ga and Dh are ranjaka svaras. The following sancharas are frequently used.

प ध सं ऽ सं नि् ध नि् सं ऽ - स रि ग् ऽ म॑ प ध सं नि् सं -
सं नि् ध म॑ ग् ऽ रि ऽ स - स नि् ध म॑ ग् ऽ म॑ प म॑ ग् ऽ रि ऽ स -
स रि ग् ऽ म॑ प म॑ ग् ऽ रि ऽ स.

Chandrarekha is not a popular raga. A composition in this raga is,

Chandrakaladhari (Sanskrit)—Adi Tala—C. Rangiah.

CHANDRIKA TODI

Hindustani

There is no Hindustani raga called Chandrika Todi. Hindustani raga Kokila Panchama has got the same aroha and avaroha as Chandrika Todi, Kshanika and Prabhupriya ragas of Karnatak. It resembles Prabhupriya more than the other two ragas. Aroha and avaroha of Kokila Panchama are,

स ग् म प ध् सं — सं ध् ऽ प म ग् ऽ स - ध़् ऽ स.

Karnatak

We owe this raga to Shri C. Rangiah of Mysore. Chandrika Todi is a janya of the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani. Its jati is Audava-Audava. Ri and Ni are not used. Aroha and avaroha are,

स ग$_2$ म$_1$ प ध$_1$ सं — सं ध$_1$ प म$_1$ ग$_3$ स.

Svaras used are Sadharana Ga, Suddha Ma, and Suddha Dh. According to Hindustani notation the aroha and avaroha are,

स ग् म प ध् सं — सं ध् प म ग् स.

A composition in Chandrika Todi is,
Palayamam Sharvani (Sanskrit)—Misra Chapu Tala
—C. Rangiah.

Chandrika Todi has the same aroha and avaroha as Kshanika (also a janya of Hanumatodi) and Prabhupriya ragas. Chandrika Todi and Kshanika have Todi raga chaya while Prabhupriya, which is a janya of Natabhairavi, has Natabhairavi chaya. In Chandrika Todi and Kshanika, Ga and Dh are given gamakas as in Todi raga. In Prabhupriya gamakas are not given (See Prabhupriya).

Allied Hindustani raga is Kokila Panchama (See Kokila Panchama).

CHAPAGHANTARAVA

Hindustani

Chapaghantarava is a rare raga belonging to Asavari That (Natabhairavi). Its jati is Shadava-Shadava. Ga is not used. Aroha and avaroha are,

स रि म प ध् नि् सं — सं नि् ध् प म रि स.

Svaras used are Tivra Ri, Suddha Ma, Komal Dh, and Komal Ni. Vadi is Sa and Samvadi Ma. A composition in this raga is,

Brijake Bihari—Dadra Tal—Y. D. Bhatt.

Karnatak

Chapaghantarava is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Its jati is Audava-Sampoorna. In aroha Ri and Dh are not used. This is a Nishadantya raga. Aroha and avaroha are,

स ग$_2$ म$_1$ प नि$_3$ – ध$_1$ प म$_1$ ग$_2$ रि$_2$ स नि़

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स ग॒ म प नि॒ - ध॒ प म ग॒ रि स नि़॒

Karnatak raga Chapaghantarava has some resemblance to the Hindustani raga of the same name. Chapaghantarava of South is also not a popular raga.

CHATURANGINI

Hindustani

There is no Hindustani raga called Chaturangini, nor one which resembles this Karnatak raga. This is an interesting raga. In certain sancharas it sounds like Maru Bihag.

Karnatak

According to Dikshitar School, Chaturangini is the name for the 66th Melakarta Chitrambari (ri, gu, mi, dhu, nu).

Raga Chaturangini is a janya of the 66th Melakarta Chitrambari (ri, gu, mi, dhu, nu). There are two arohas and avarohas suggested for this raga.

TYPE I

Jati of this type is Audava-Sampoorna. In aroha Ri and Dh are not used. Aroha and avaroha are,

स म$_2$ ग$_3$ म$_2$ प नि$_3$ सं — सं नि$_3$ ध$_3$ नि$_3$ प ग$_3$ म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Shatsruti Dh and Kakali Ni. There are vakra sancharas in both aroha and avaroha. According to Hindustani notation the aroha and avaroha are,

स म॑ ग म॑ प नि सं — सं नि नि् नि प ग म॑ ग रि स.

Komal Ni (नि्) represents Shatsruti Dh of Karnatak.

TYPE II

Jati of this type is Sampoorna-Shadava. In avaroha Dh is omitted. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_2$ प ध$_3$ नि$_3$ सं — सं नि$_3$ प म$_2$ ग$_3$ रि$_2$ स.

According to Hindustani notation they are,

स रि ग म॑ प नि् नि सं — सं नि प म॑ ग रि स.

A composition in the Sampoorna-Shadava type of Chaturangini is,

Guruguha Bhavam Tarangineem (Sanskrit)—Chatusra Triputa—Muttuswamy Dikshitar.

CHAYA

Hindustani

There is diversity of opinion regarding the swaroop of this raga. Some think that Chaya and Chayanat are identical. Others think that they are different ragas.

Those who consider Chaya to be an independent raga suggest that in Chaya only Suddha Ma should be used and Komal Ni should not be introduced. According to this view aroha and avaroha of Chaya are,

स रि ग म प - प ध प - सं — सं नि ध प - प रि - ग म रि स.

With the above swaroop Chaya is a Shadava-Sampoorna raga with Ni dropped in aroha. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni.

Chaya is a pleasing raga and deserves to be popularised.

Karnatak

Hindustani raga Chaya sounds like a combination of Karnatak raga Begada in aroha and Karnatak raga Saranga in avaroha (See Begada and Saranga). This is interesting as a new raga Begada Saranga could be evolved by this combination. It will have the following swaroopa.

ग म ऽ - प ध प - सं ऽ नि ऽ - रिं सं ऽ - रिं सं नि ऽ ऽ ध प -
प रि ऽ - ग म रि स - नि़ स ध़ प़ - स.

Karnatak raga Chaya is supposed to be a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. But Prati Ma is also used thereby suggesting that it has been formed by mixing Hindustani ragas Kamod and Chayanat (See Kamod and Chayanat). Aroha and avaroha of Chaya of South are,

स प म$_2$ प ध$_2$ प नि$_3$ रिं$_2$ सं — सं ऽ ध$_2$ प म$_2$ प ध$_2$ प ग$_3$ म$_1$ रि$_2$ स.

Its jati is Audava-Shadava. In aroha Ri and Ga are omitted. In avaroha Ni is not used. Svaras used are Chatusruti Ri, Antara Ga, both Suddha and Prati Ma, Chatusruti Dh and Kakali Ni. There are vakra sancharas in both aroha and avaroha. According to Hindustani notation the aroha and avaroha are,

स प म॑ प ध प नि रिं सं — सं ऽ ध प म॑ प ध प ग म रि स.

A composition in raga Chaya is,
Nalavina Gari Kedari (Kanarese opera song)—Mishra Chapu Tala—P. T. Narasimhachar.

CHAYA TODI

Hindustani

Chaya Todi belongs to Todi That (Shubhapantuvarali). Its jati is Audava-Audava. Pa and Ri are omitted. Aroha and avaroha of Chaya Todi are,

स रि॒ ग॒ - म॑ ध॒ सं — सं ध॒ म॑ ग॒ रि॒ स.

Svaras used are Komal Ri, Komal Ga, Prati Ma, and Komal Dh. Vadi is Ga and Samvadi Dh. This raga is sung during the second prahara of day. This is a pleasing raga and deserves to be popularised. A composition in Chaya Todi is,
Bhora Bhayee Piyarava—Teen Tal (Madhya)—Y. D. Bhatt.

Hindustani ragas Todi and Gujari or Gurjari Todi are allied to Chaya Todi.

Todi—Sampoorna-Sampoorna raga (See Todi).
Gujari Todi—Shadava-Shadava raga. Pa is not used (See Gujari Todi).

Karnatak

There is no Karnatak raga called Chaya Todi. Parameshti which is a janya of the 43rd Melakarta Gavambodhi (ra, gi, mi, dha, na) has the same aroha and avaroha as Chaya Todi. Strictly speaking Parameshti should be treated as a janya of 45th Melakarta Shubhapantuvarali (ra, gi, mi, dha, nu) which corresponds to Hindustani Todi That. Aroha and avaroha of Parameshti are,

स रि$_1$ ग$_2$ म$_2$ ध$_1$ सं — सं ध$_1$ म$_2$ ग$_2$ रि$_1$ स.

According to Hindustani notation the aroha and avaroha are,

स रि॒ ग॒ म॑ ध॒ सं — सं ध॒ म॑ ग॒ रि॒ स.

Parameshti is a pleasing raga and deserves to be popularised like Shekharachandrika or Shobhali the Karnatak equivalent of Hindustani raga Gujari Todi which is now attracting the attention of Karnatak musicians.

CHAYAVATI

Hindustani

There is no Hindustani raga called Chayavati. Hindustani raga Bhatiyari (Marwa That) has some resemblance to this Karnatak raga. Aroha and avaroha of Bhatiyari are,

स - ध - प - ध म ऽ - प ग ऽ - म॑ ध सं - रिं॒ नि -
ध प - म ऽ - प ग - रि॒ स.

In Chayavati only Suddha Ma is used.

Karnatak

Chayavati is the name by which the 17th Melakarta Suryakanta is called by Dikshitar school.

Chayavati is a janya of the 17th Melakarta Suryakanta (ra, gu, ma, dhi, nu). Its jati is Shadava-Sampoorna. In aroha Pa is not used. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_1$ ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स रि॒ ग म ध नि सं — सं नि ध प म ग रि॒ स.

Chayavati is not a popular raga. A composition in this raga is,

Chayavateem Ananda Valleem (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

CHINTAMANI

Hindustani

There is no Hindustani raga called Chintamani. This is an interesting Karnatak raga one type of which can be included among ragas of Asavari That (Natabhairavi) with Tivra Ma in place of Suddha Ma.

Karnatak

Famous Kriti "Devi Brova Samayamide" of Shyama Sastry which he composed in raga Chintamani is sung at present in two or three totally different ragas called Chintamani.

Although the story, that Shyama Sastry composed this song in a prayer to Goddess Amba to give him strength to sing well before Bobbili Keshaviah the reputed musician from Andhra Desha who was going about from place to place challenging every musician whom he came across, is given credence to, it is surprising that the way he set and sang this Kriti in Chintamani has not been remembered by his disciples and passed on to us.

There are three types of raga Chintamani.

TYPE I

This is a janya of the 7th Melakarta Senavati (ra, gi, ma, dha, na). Its jati is Sampoorna-Sampoorna. There are vakra sancharas in aroha and avaroha. Aroha and avaroha are,

स रि$_1$ ग$_2$ म$_1$ स म$_1$ प ध$_1$ नि$_1$ सं — सं ध$_1$ नि$_1$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation aroha and avaroha are,

स रि् ग् म स म प ध् ध सं — सं ध् ध प म ग् रि् स.

[Tivra Dh (ध) represents Suddha Ni of Karnatak].

Kriti "Devi Brova" is not now sung in this type of Chintamani.

There is a raga Chintaramani which is a janya of the 52nd Melakarta Ramapriya. This is altogether different from Chintamani.

TYPE II

This is a janya of the 56th Melakarta Shanmukhapriya (ri, gi, mi, dha, ni). Its jati is Shadava-Shadava. In aroha Ga is not used. In avaroha Ni is omitted. Aroha and avaroha are,

स रि$_2$ प म$_2$ प ध$_1$ नि$_2$ सं — सं प ध$_1$ प म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kaisiki Ni. There are vakra sancharas in both aroha and avaroha. According to Hindustani notation the aroha and avaroha are,

स रि प म॑ प ध् नि् सं — सं प ध् प म॑ ग् रि स.

Ri, Ma, Dh and Ni are the raga chaya svaras. The special prayoga प रि ग् रि is appealing. This raga has Karuna rasa. It is a night raga. The following Kriti is very appealing in this type of Chintamani.

Devi Brova Samayamide (Telugu)—Adi Tala
—Shyama Sastry.

TYPE III

It is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dha, ni). Svaroop of this Type is not properly known. The following Kriti is sung by some musicians in this type of Chintamani.

Devi Brova Samayamide (Telugu)—Adi Tala
—Shyama Sastry.

DAYAVATI

Hindustani

There is no Hindustani raga called Dayavati. This raga can be included among ragas of Kafi That (Kharaharapriya). In aroha, although Ni is used and not Dh, there is a chaya of Shivaranjini on account of the svara group स रि ग् प. Avaroha consists of svaras of Dhani. Aroha and avaroha of Dayavati are,

स रि ग् प नि् सं — सं नि् प म ग् स.

Karnatak

We owe this raga to Shri N. S. Ramachandran. Dayavati is put under the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Audava-Audava. In aroha Ma and Dh are not used. In avaroha Dh and Ri are omitted. Aroha and avaroha are,

स रि$_2$ ग$_2$ प नि$_2$ सं — सं नि$_2$ प म$_1$ ग$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग् प नि् सं — सं नि् प म ग् स.

Dayavati has for its aroha, svaras of Ratipatipriya and for its avaroha those of Udayaravichandrika (See Ratipatipriya and Udayaravichandrika).

Dayavati is a pleasing raga. A composition in this new raga is, (Tillana)—Khanda Triputa Tala—N. S. Ramachandran.

DEEPARAMU

Hindustani

There is no Hindustani raga called Deeparamu, nor one which resembles this rare Karnatak raga. This raga sounds like Bhairavi in poorvanga and Kafi in uttaranga.

Karnatak

Deeparamu is a janya of the 10th Melakarta, Natakapriya (ra, gi, ma, dhi, ni). Its jati is Sampoorna-Sampoorna with a vakra sanchara in avaroha. Aroha and avaroha are,

स रि$_1$ ग$_2$ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ नि$_2$ प म$_1$ ग$_2$ रि$_1$ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि॒ ग॒ म प ध नि॒ सं — सं नि॒ ध प म ग॒ रि॒ स.

Deeparamu is a rare raga. The following composition is available.

Padaseva Niratara—Adi Tala—Venkatasubba Iyer.

DURVANGI

Hindustani

There is no Hindustani raga called Durvangi. It is an old raga which is interesting. Its aroha has svaras of Durga of Bilaval That and the avaroha has chaya of Mand. Aroha and avaroha of Durvangi are,

स रि म ऽ - प ध सं — सं नि ऽ - प ध प म ऽ - ग रि स.

Karnatak

Durvangi is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Its jati is Audava-Sampoorna with vakra sanchara in avaroha. In aroha Ga and Ni are not used. Aroha and avaroha are,

स रि$_2$ म$_1$ प ध$_2$ सं — सं नि$_3$ प ध$_2$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि म प ध सं — सं नि प ध प म ग रि स.

The following svara groups are used,

स रि म ऽ - म प ध प ध ऽ - प म म ग रि ऽ - सं रिं मं गं रि ऽ -
रि म ग रि स ऽ - सं नि प ध प म ग रि ऽ - ऩि प़ ध़ स - ध स रि म ऽ etc.

Durvangi is a rare raga. A composition in this raga is,
Ganapate (Sanskrit)—Trisra Triputa Tala
—Jayachamaraja Wadiyar.

GANDHARADOLA

Hindustani

There is no Hindustani raga called Gandharadola. This rare Karnatak raga sounds like Khambavati in aroha and mutilated Jayajayavanti in avaroha. Aroha and avaroha are,

स रि म प ध सं ऽ — सं नि् ध प म ग म ग् रि् स.

This is an interesting raga which can be included among ragas of Khamaj That (Harikambhoji).

Karnatak

Gandharadola is a rare raga which is shown as a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Sampoorna. In aroha Ga and Ni are omitted. Aroha and avaroha are,

स रि$_2$ म$_1$ प ध$_2$ सं ऽ — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ म ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, both Sadharana and Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Sadharana Ga is used in the vakra sanchara म ग म ग् रि स. According to Hindustani notation the aroha and avaroha are,

स रि म प ध सं ऽ — सं नि् ध प म ग म ग् रि स.

A composition in raga Gandharadola is,

Enorede Bananchinanche (Kanarese opera song)—Khanda Chapu Tala—P. T. Narasimhachar.

GAURI TODI

Hindustani

Gauri Todi is formed by mixing the two popular ragas Gauri and Todi. Hence the use of both Komal and Tivra Ri, both Komal and Tivra Ga and both Suddha and Prati Ma is necessary. Other svaras are Komal Dh and Tivra Ni.

Mixing of Gauri and Todi angas is done in all the three saptaks, Mandra, Madhya and Tara. Chalan of this raga is as under.

स - नि़ ध़् नि़ - स रि् - ग् - रि्स - म॑ ग - रि ग - म॑ ध् - नि ध् -
प - म म॑ - प ग - ध् - म॑ ग रि्ग - स ऽ - रि्ग् - रि म॑ - ग् - रि्स ॥

म॑ ध् - नि - रिं् सं - रिं् गं् रिं् स - नि ध् - प - म प - ग - ध् - म॑ ग -
रि् ग - स रि् ग - म॑ ग् - रि् स.

Vadi is Dh and Samvadi Ga. This raga is suited for the last prahara of night. Compositions in Gauri Todi are,

Nisa Dina Tero Dhyan—Ek Tal (Vilambit)
—Baburao Kaslikar.
Kariye Kripa Dayani—Tri Tal (Drut)—Baburao Kaslikar.

Karnatak

There is no raga called Gauri Todi nor one which resembles this rare Hindustani raga.

GOPRIYA

Hindustani

There is no Hindustani raga called Gopriya. This rare Karnatak raga is an interesting one (See below).

Karnatak

Gopriya is a janya of the 62nd Melakarta Rishabhapriya (ri, gu, mi, dha, ni). Its jati is Shadava-Shadava. Pa is not used.

This scale is called "De Bussey's Scale" as it was popularised by the French composer De Bussey. The peculiarity in this scale is that there is approximately an interval of "Whole Tone" or "Full Tone" between any two consecutive notes. Due to this in the process of "Model Shift of Tonic" whichever note be taken as the tonic or "Adhara Sruti" the resulting scale is Gopriya or De Bussey's Scale.

Aroha and avaroha of Gopriya are,

स रि$_2$ ग$_3$ म$_2$ ध$_1$ नि$_2$ सं — सं नि$_2$ ध$_1$ म$_2$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha of Gopriya are,

स रि ग म॑ ध् नि् सं — सं नि् ध् म॑ ग रि स.

Gopriya is not a popular raga. A recent composition in this raga is,

Na Mora Vina Rada (Telugu)—Rupaka Tala
—S. Ramananathan.

GOUD KAMOD

Hindustani

This is a mixture of Goud and Kamod ragas. It belongs to Kalyan That (Mechakalyani).

स - रि प - म॑ ध प - सं — सं नि - ध नि् प - म॑ प ग प म - ग म रि स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh, and both Komal and Tivra Ni. Vadi is Pa and Samvadi Ri. This raga is sung during the first prahara of night. Goud Kamod is appealing during rainy season. A composition in this raga is,

Barasana Lagi Bundaniya—Teen Tal—Narayanadatta Joshi.

Karnatak

There is no Karnatak raga called Goud Kamod nor one which resembles this newly introduced Hindustani raga.

GOVERDHAN TODI or GODHANI TODI

Hindustani

Goverdhan Todi is also called Godhani Todi. This raga is said to have been invented by the Rampur musicians who belong to Seniya Gharana (Tansen's school).

This raga has chayas of three ragas, Desi, Bhimpalasi and Kafi. It seems to be called a kind of Todi due to the prominent chaya of Desi or Deshi Todi. It can be put under Kafi That (Kharaharapriya). It has no chaya of Todi at all. Svaras used are Tivra Ri, Komal Ga, Suddha Ma, both Komal and Tivra Dh and Komal Ni. Vadi is Ri and Samvadi Pa. Komal Ga plays a very important role in this raga in avaroha with Komal Ni as नि् ग्. Svaroop of Govardhan Todi is briefly as shown below.

प़ नि् ऽ स - म़ प़ नि़् ऽ स - रि प ग् रि ग् स रि नि़् स - म प ध

नि् ग् स रि नि़् ऽ ग् स रि नि़् ऽ स । म प ध नि् सं - प नि् सं - सं रिं गं् सं रिं

नि़् ऽ सं - म प ध् नि् ग् - स स रि़ नि़् नि् स.

Godhani Todi is not a popular raga. The following composition in this raga is available.

Kahe Karata—Teen Tal.

Karnatak

There is no Karnatak raga called Godhani Todi or Goverdhan Todi, nor one which resembles this rare Hindustani raga.

GUHAMANOHARI

Hindustani

There is no Hindustani raga called Guhamanohari. This newly introduced Karnatak raga corresponds to the rare Hindustani raga Pulindika which belongs to Kafi That (Kharaharapriya). Aroha and avaroha of Pulindika are,

स रि म ध नि॒ सं — सं नि॒ ध म रि स (See Pulindika).

Karnatak

This raga has been introduced by Shri N. S. Ramachandran. It is placed under the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Its jati is Audava-Audava. Ga and Pa are omitted. Aroha and avaroha of Guhamanohari are,

स रि$_2$ म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि म ध नि॒ सं — सं नि॒ ध म रि स.

Guhamanohari is a pleasing raga. A composition in this raga is,

Mayile (Tamil)—Adi Tala—N. S. Ramachandran.

Raga Nagavalli mentioned in the book Gayaka Siddhantanjanamu by Ticchur Singarachar Brothers has the same aroha and avaroha as Guhamanohari described above.

Guhamanohari is allied to the popular raga Andolika.

Andolika—In aroha Pa is used and not Ni. Avaroha is as in Guhamanohari (See Andolika).

GUNAKAUNS

Hindustani

This is a new raga. Its jati is Audava-Sampoorna with vakra sancharas in avaroha. Ri and Pa are omitted in aroha. Aroha and avaroha of Gunakauns are,

ऩि स - ग् म - ^नि^ ध् - नि सं - सं - नि ध् - म - ध -

ग् म ग् रि - स ऽ - ऩि ध़् - ऩि स.

Svaras used are Tivra Ri, Komal Ga, both Suddha and Prati Ma, Komal Dh and Tivra Ni. Prati Ma is also used in special sancharas to produce for ranjakatwa a Mooltani effect.

In this raga there are angas of Bhimpalas Kafi and Mooltani ragas as under.

Bhimpalas—ऩि स - म - म - ग् प - म ग्.

Kafi—रि ग् - म ग् - रि स .- ऩि ध़् ऩि.

Mooltani—ग् प - म॑ - प म॑ - प म॑ - प नि.

Vadi is Ma and Samvadi Sa. This is a night raga. This is a difficult raga as the beauty of this raga depends on the ability of the musician to indulge in the Tirobhava and Avirbhava prayogas. This is not a popular raga. The following compositions in this raga are available.

Terohi Guna Gavoo—Jhaptal (Vilambit).

Chatura Guni Gave—Tri Tal (Drut).

Karnatak

There is no Karnatak raga called Gunakauns. There is no allied Karnatak raga.

HAMSANADA

Hindustani

Hamsanada of Hindustani is a rare raga belonging to Marwa That (Gamanashrama). Its jati is Audava-Audava. In aroha Pa and Dh are not used. In avaroha Dh and Ga are omitted. Aroha and avaroha are,

स रि् ग म॑ नि सं — सं नि प म॑ रि् स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, and Tivra Ni. This is an evening raga.

Hamsanada of Hindustani has no resemblance to the Hamsanada of Karnatak. There is a Hindustani raga called Hamsananda. This has great resemblance to the Karnatak raga Hamsanada. Aroha and avaroha of Hamsananda which also is a rare raga are,

स रि म॑ प ध नि सं — सं नि ध नि प म॑ रि स.

Hamsananḍa belongs to Kalyan That (Mechakalyani).

Karnatak

Hamsanada is a janya of the 60th Melakarta Neetimati (ri, gi, mi, dhu, nu). It is a Shadava-Shadava raga. Ga is omitted. Aroha and avaroha are,

स रि$_2$ म$_2$ प ध$_3$ नि$_3$ सं — सं नि$_3$ ध$_3$ नि$_3$ प म$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Prati Ma, Shatsruti Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि म॑ प नि् नि सं — सं नि नि् नि प म॑ रि स.

(In above Komal Ni (नि्) represents Shatsruti Dh (ध$_3$) of Karnatak).

In the Hamsanada as is rendered at present, Shatsruti Dh (नि्) is not used at all. At present it has become an Audava-Audava raga with the following aroha and avaroha.

स रि म॑ प नि सं — सं नि प म॑ रि स.

Even with this simplified form it is a pleasing raga. The following composition in this raga is very popular.

Banturiti Koluvayya (Telugu)—Adi Tala—Tyagaraja.

Raga Varata which is a janya of 58th Melakarta Dharmavati has the same aroha and avaroha as the present day simplified Hamsanada.

HAMSARUPINI

Hindustani

There is no Hindustani raga called Hamsarupini. This new Karnatak raga is a combination of Bhoop in aroha and Madhumad Sarang in avaroha.

स रि ग प ध सं — सं नि् प म रि स.

It is an interesting raga which could be introduced into Hindustani music also.

Karnatak

We owe this raga to Shri B. K. Padmanabha Rao of Mysore. Hamsarupini has for its aroha Mohana and for avaroha Madhyamavati. This raga is placed under the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Aroha and avaroha are,

स रि$_2$ ग$_3$ प ध$_2$ सं — सं नि$_2$ प म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग प ध सं — सं नि् प म रि स.

A composition in this new raga is,
Sreenatha Paripalaya Mam (Sanskrit)—Adi Tala
—B. K. Padmanabha Rao.

HARINI

Hindustani

This rare Karnatak raga sounds like a mixture of Mand and Khamaj ragas. Aroha sounds like Mand and avaroha has chaya of Khamaj. This is an interesting raga with the following aroha and avaroha.

स ग म प ध नि ध सं — सं नि सं - नि् ध प म ग - म ग् रि स.

Karnatak

This raga seems to be a new introduction, with lot of Hindustani flavour in it. Its jati is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha are,

स ग$_3$ म$_1$ प ध$_2$ नि$_3$ ध$_2$ सं — सं नि$_3$ सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ म ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, both Sadharana and Antara Ga, Suddha Ma, Chatusruti Dh and both Kaisiki and Kakali Ni. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha according to Hindustani notation are,

स ग म प ध नि ध सं — सं नि सं नि् ध प म ग म ग् रि स.

Use of Sadharana Ga (Komal Ga) at the close of avaroha as म ग् रि स gives a charm to this raga. The following sancharas are frequently used.

स रि - नि़ स ऽ ग ऽ रि - ग प म ऽ - स रि स नि़् ध़ नि स ऽ - प म ग ऽ - म ऽ ग् रि - ग् ऽ रि स रि ऽ - रि स ग् रि स - म प ध ऽ सं सं - ध सं रिं गं् ऽ रिं - नि् ऽ ध प - प नि् ध म ऽ प - सं नि् ध नि् प ऽ - प सं नि् ध - प म प ऽ - रि म ग् रि - स नि़ स ऽ.

A composition in raga Harini is,

Tele Makkala Eledata (Kanarese opera song)—Jhampa Tala—P. T. Narasimhachar.

HEMAPRIYA

Hindustani

There is no raga called Hemapriya in Hindustani. This raga is obtained by using Prati Ma in place of Suddha Ma in the popular raga Abhogi or Abhogi Kanada.

Abhogi—स रि ग् म ध सं — सं ध म ग् रि स.

Hemapriya—स रि ग् म॑ ध सं — सं ध म॑ ग् रि स.

This is a pleasing raga and the use of Prati Ma has to be done carefully.

Karnatak

Hemapriya is a janya of the 58th Melakarta Hemavati (ri, gi, mi, dhi, ni). Its jati is Audava-Audava. Pa and Ni are not used. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_2$ ध$_3$ सं — सं ध$_2$ म$_2$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma and Chatusruti Dh. According to Hindustani notation aroha and avaroha are,

स रि ग् म॑ ध सं — सं ध म॑ ग् रि स.

Hemapriya is a pleasing raga and deserves to be popularised. A composition in this raga is,

Ati Madhuram Shruta Ragam (Sanskrit)—Lakshanageeta—
Rupaka Tala—B. Subba Rao.

Hemapriya may be considered to be the Prati Madhyama counterpart of the popular Suddha Madhyama raga Abhogi (See Abhogi).

INDUMATI

Hindustani

Indumati is a rare raga belonging to Poorvi That (Kamavardhini). Its jati is Audava-Shadava. In aroha Ri and Pa are not used. In avaroha Ri is omitted. Aroha and avaroha are,

स ग म॑ ध् नि सं — सं नि ध् प म॑ ग स.

Svaras used are Tivra Ga, Prati Ma, Komal Dh and Tivra Ni.

This raga has a chaya of Basant. But Suddha Ma is not used in Indumati. Ri which is used at the end of avaroha of Basant is missing in Indumati. Svara group म॑ ग स at the end of avaroha sounds like Hindol.

This is a pleasing raga and deserves to be popularised.

Aroha and avaroha of Indumati of Hindustani are like those of Indumati of South.

Karnatak

Indumati is a janya of the 51st Melakarta Kamavardhini (ra, gu, mi, dha, nu) which corresponds to Poorvi That of Hindustani. It is an Audava-Shadava raga. Ri and Pa are omitted in aroha. In avaroha Ri is not used. Its aroha and avaroha are,

स ग$_3$ म$_2$ ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म॑ ग$_3$ स.

Svaras used are Antara Ga, Prati Ma, Suddha Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स ग म॑ ध् नि सं — सं नि ध् प म॑ ग स.

Indumati is a pleasing raga and yet not a popular one. A composition in Indumati is,

Lavanya Balakrishna (Sanskrit)—Rupaka Tala

—B. K. Padmanabha Rao.

JALADHAR MALHAR

Hindustani

Jaladhar Malhar is a combination of Jaladhar Kedar and Mia Malhar ragas in poorvanga and uttaranga respectively (See Jaladhar Kedar and Mia Malhar).

Jaladhar Malhar belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Shadava with vakra sancharas in both aroha and avaroha. Ga is omitted. Aroha and avaroha are,

स - रि स - म - म प *or* म रि प - नि् ध - नि सं —

सं - नि् ध - नि् प ध प म - प म रि स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni.

Pakad or diagnostic svara groups are,

स रि स म - रि स नि़् ${}^{\text{ध़}}$नि् स - म रि प -ध प म.

Vadi is Sa and Samvadi Dh. This raga is sung during the first prahara of night. It is a raga for the rainy season like other Malhars. It has "Gambhirya".

Compositions in Jaladhar Malhar are,

Garaja Ghanaye—Ek Tal (Vilambit)—Premprakash Jouhari.

Chalo Sakhi Aj—Teen Tal (Madhya)—Premprakash Jouhari.

Karnatak

There is no Karnatak raga called Jaladhar Kedar, nor one which resembles this newly introduced Hindustani raga.

JOGVARNA

Hindustani

Jogvarna belongs to Asavari That (Natabhairavi). Its jati is Shadava-Sampoorna. In aroha Ni is omitted. Aroha and avaroha are,

स रि ग् रि म प ध् सं — सं नि् ध् प म प ग् रि स रि ऩि् स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. There are vakra sancharas in both aroha and avaroha. Pakad or Gunjan svara groups are,

स रि ऩि् स - ग् रि म प - ध म - प ध सं.

Vadi is Pa and Samvadi Sa.

This raga is a mixture of Deshi and Kafi ragas. The vakra sancharas have to be carefully noted. This raga is sung during the second prahara of night. A composition in Jogvarna is,

Tero Mukha Kabahu—Ek Tal (Madhya)—L. N. Ghosh.

Karnatak

There is no Karnatak raga called Jogvarna, nor one which resembles this rare Hindustani raga.

KAUSHIKADHWANI

Hindustani

Kaushikadhwani belongs to Bilaval That (Dheerasankarabharana). Its jati is Audava-Audava. Ri and Pa are not used. Aroha and avaroha are,

स ग म ऽ - ध नि सं — सं नि ध म ऽ - ग स.

Svaras used are all Suddha svaras of Hindustani. Vadi is Ma and Samvadi Sa. This is a night raga and a very pleasing one.

This raga sounds beautiful when the Panchama wire of the tambura is tuned to Madhyama. Halt on Ma which is elongated is pleasing. Svara group नि ध ग ऽ with Ma omitted has a beautiful effect. Sanchara of this raga is as under.

स - ध़ ऩि स ग - स ग म ऽ - ग म ध नि सं ऽ - ध नि सं गं मं ऽ - सं नि ध नि ध - नि ध ग ऽ - म ग - म ग म ध - नि नि सं - नि ध ऽ म - म ग ऽ म - ध़ ऩि स म ऽ - ग म ऽ etc.

A composition in Kaushikadhwani is,
Aj Moriha Balamuva—Teen Tal.

Hindustani raga Bhinnashadja has also the same svaras and aroha and avaroha as Kaushikadhwani.

Bhinnashadja—In avaroha म ग $\overset{\frown}{\text{ऽ स}}$ is taken with meend (See Bhinnashadja).

Karnatak

There is no Karnatak raga called Kaushikadhwani. Audava-Audava raga Dhaka which is a janya of the 29th Melakarta Dheerasankarabharana (Bilaval That) corresponds to Kaushikadhwani and Bhinnashadja ragas of Hindustani. Aroha and avaroha of Karnatak raga Dhaka are,

स ग_3 म_1 ध_2 नि_3 सं — सं नि_3 ध_2 म_1 ग_3 स.

According to Hindustani notation the aroha and avaroha are,

स ग म ध नि सं — सं नि ध म ग स.

Dhaka is a very pleasing raga and deserves to be popularised. Prati Madhyama counterpart of Dhaka is Sunadavinodini of South or Hindol of Hindustani (not Hindola). Sunadavinodini has become popular while its Suddha Madhyama counterpart Dhaka is not known at all.

KHAMBAVATI KHAMAJ

Hindustani

We owe this raga to Sri Manhar Barve. This pleasing raga is a combination of the two popular ragas Khambavati and Khamaj. Hence Khambavati Khamaj belongs to Khamaj That (Harikambhoji). Its jati is Audava-Sampoorna with vakra sancharas in avaroha. Ga and Ni are not used in aroha. Aroha consists of Khambavati and avaroha of Khamaj. Aroha and avaroha are,

स रि - म प - ध सं - सं नि सं - नि॒ ध - प म ग -
रि ग स *or* ग रि म ग स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. This raga is sung during the second prahara of night.

Sancharas ग रि स - रि म ग स - म रि - प म - ध प - नि् ध - सं - प ग ऽ म etc., are used.

A composition in Khambavati Khamaj is,

Radha Ne Mori—Tri Tal (Madhya)—Manhar Barve.

Karnatak

There is no Karnatak raga called Khambavati Khamaj. Karnatak raga Balahamsa has great resemblance to Khambavati Khamaj. Aroha and avaroha of Balahamsa are,

स रि म प ध सं — सं नि् ध प - म रि - म ग स.

(See Balahamsa).

KOUSHIYA

Hindustani

Koushiya is different from Koushik, Koushi Kanada, etc. Koushiya belongs to Khamaj That (Harikambhoji). Its jati is Shadava-Sampoorna. In aroha Ni is not used. Aroha and avaroha are,

स रि स - म ग - म प - सं — सं नि् ध - प म ग - स रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. This is a night raga. Svara groups स रि स म ग and म प सं ऽ नि् ध sound beautiful. A composition in Koushiya is,

Mata Tere Charanome—Tri Tal—B. K. Bhatnagar.

This raga resembles Khamaj.

Khamaj—Ni is used in aroha. There are also sanchara differences (See Khamaj).

Karnatak

There is no Karnatak raga called Koushiya. Karnatak raga Khamas resembles Hindustani Koushiya to some extent (See Khamas).

KṢHANIKA

Hindustani

(See Vol. III Kshanika)

Hindustani raga Kshanika has no resemblance to the Karnatak raga Kshanika. Hindustani raga Kokila Panchama resembles Karnatak raga Kshanika which is also called Prabhupriya (See Kokila Panchama and Prabhupriya).

Karnatak

Kshanika is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Audava-Audava. Ri and Ni are not used. Aroha and avaroha are,

स ग$_2$ म$_1$ प ध$_1$ सं — सं ध$_1$ प म$_1$ ग$_2$ स.

Svaras used are Sadharana Ga, Suddha Ma, and Suddha Dh. According to Hindustani notation the aroha and avaroha are,

स ग् म प ध् सं — सं ध् प म ग् स.

Svara group स ध़् ऽ स with Dh elongated in Mandra sthayee sounds beautiful.

Kshanika is a very pleasing raga. A composition in this raga is,

Dhyana Dharata Hu (Hindi)—Adi Tala—B. Subba Rao.

LAGAN GANDHAR

Hindustani

We owe this raga to Sri Kumar Gandharva. Its jati is Svarantara (Chatusvari)—Shadava. In aroha Ri, Ma and Ni are not used. In avaroha Ma is omitted. Aroha and avaroha are,

ध़ स ग - प ध सं — सं नि् नि् नि् - ध नि् ध प -
ग् ग् ग् - रि ग् रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Tivra Dh and Komal Ni. In the group ग् ग् ग् the middle Ga gets a slightly higher pitch than Komal Ga but lower than Tivra Ga.

Similarly in the group नि् नि् नि् the middle Ni is slightly higher than Komal Ni but lower than Tivra Ni. Pakad or Gunjan svara groups are,

ध़ स - ग् ग् ग् - रि स - स ग - प ध प - ग् ग् ग - रि स.

Vadi is Komal Ga and Samvadi Ni. It has Gambhirya. It is a night raga. Compositions in Lagan Gandhar are,

Sudha Na Rahi Mohe—Ek Tal (Vilambit)
—Kumar Gandharva.
Baje Le Mora—Tri Tal (Drut)—Kumar Gandharva.

Karnatak

There is no Karnatak raga called Lagan Gandhar. Newly introduced Karnatak raga Dwigandharabhushini in which both Komal and Tivra Ga occur side by side as ग् ग ग् has chaya of Lagan Gandhar in certain sancharas (See Dwigandharabhushini).

LALIT MANGAL

Hindustani

Lalit Mangal is a "Paramela Praveshak" raga and is sung before dawn (Ushahkala). This rare raga belongs to Poorvi That (Kamavardhini). Its jati is Audava-Sampoorna. Ri and Ga are omitted in aroha. Aroha and avaroha are,

स म - म॑ ग - म॑ प - ध नि सं - रिं् नि ध् प - म॑ ग रि् स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, both Komal and Tivra Dh and Tivra Ni. Suddha Ma is used in the svara group स म म॑ ग where both Suddha and Prati Ma occur side by side. Otherwise only Prati Ma is found. Komal Dh is used in avaroha and Tivra Dh in aroha. Sometimes even Komal Ga is touched for ranjakatwa. Sanchara of Lalit Mangal is briefly as under,

स म म॑ ग - म॑ ध नि प - ध् प - प ध ग - म॑ ध नि - स रिं् गं रि् - सं नि ध् प - म॑ ग रि् स.

Vadi is Sa and Samvadi Pa. This raga is considered to be a mixture of a number of ragas Basant, Hindol, Bhatiyar and Sohoni. A composition in Lalit Mangal is,

Bijuri Chamakata Jiya—Tri Tal—Y. D. Bhatt.

Karnatak

There is no Karnatak raga called Lalit Mangal nor one which resembles this rare Hindustani raga.

MADHASURAJA

Hindustani

We owe this raga to Sri Kumar Gandharva. Its jati is Audava-Audava. Ga and Dh are not used. Aroha and avaroha are,

स - रि म प नि॒ - प नि॒ सं रिं॒ सं नि॒ - म॑ म - प म - ^{स}रि॒ स नि़॒
रि ऽ ऽ स.

Svaras used are both Komal and Tivra Ri both Suddha and Prati Ma and Komal Ni. Pakad or diagnostic svara groups are,

रि॒ ऽ ऽ स - रि म॑ प नि॒ ^{म}म॑ ऽ ऽ म - रि म प म रि ऽ ऽ स.

Vadi is Ma and Samvâdi Ni. In this raga there are chayas of Madhumad Sarang and Bairagi Bhairav. Sangati नि॒ म॑ ऽ ऽ म is beautiful. Ending avaroha with नि़ रि॒ ऽ ऽ स sounds like Ahir Bhairav.

This raga also, like Bairagi Bhairav, expresses fear and distress. This is a midday raga. A composition in Madhasuraja is,

Bachale Mori Ma—Tri Tal (Vilambit and Madhya)
—Kumar Gandharva.

Karnatak

There is no Karnatak raga called Madhasuraja. Chayas of Madhyamavati, Revati, and Chakravak are found in this new Hindustani raga.

MAGHAVA

Hindustani

We owe this raga to Sri Kumar Gandharva. This raga belongs to Khamaj That (Harikambhoji). Its jati is Audava-Sampoorna. In aroha Ri and Pa are not used. Its aroha and avaroha are,

स म ग म नि् ध नि् सं *or*

स म ग म प - म नि् ध नि् सं — सं नि् ध प म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and Komal Ni. Pakad or diagnostic svara groups are,

स म ग म प म - म नि् ध - प म प म - ग रि - स.

Svara group म नि् ध नि् सं gives a slight touch of Bahar. In this raga, in aroha there are vakra sancharas. Vadi is Ma and Samvadi Ni. It is a night raga. Compositions in Maghava are,

Mor Layi Re—Tri Tal (Madhya)—Kumar Gandharva.
Savana Jhar Ayo—Tri Tal (Madhya and Drut)
—Kumar Gandharva.

Karnatak

There is no Karnatak raga called Maghava. Karnatak raga Svaravali which is a janya of the 28th Melakarta Harikambhoji (Khamaj That) resembles the new Hindustani raga Maghava. In Svaravali Pa is also used in aroha. Its aroha and avaroha are,

स म ग म प ध नि् सं — सं नि् ध प म ग रि स.

MALKALI

Hindustani

Malkali is a rare raga having svaras of Khamaj (Harikambhoji) and Asavari (Natabhairavi) Thats. Its jati is Shadava-Shadava. Ri is not used. Aroha and avaroha are,

स ग म - प प - ग म - नि् ध् - सं — सं गं नि् सं - सं नि् ध् म - प प - म प - ग म - स.

Svaras used are are Tivra Ga, Suddha Ma, Komal Dh and Komal Ni. There are vakra sancharas in both aroha and avaroha. These give beauty to the raga. Sangatis नि् ध् सं and ग म स sound beautiful.

A composition in Malkali is,

Chavara Dulavu Re—Tilwada (Vilambit)—V. N. Bhat.

Pancham Malakosh (also called Sunderkauns) is allied to Malkali. In Pancham Malakosh Pa is not used in aroha. Ga is Komal (See Pancham Malakosh and Sunderkauns).

Karnatak

Malkali is an interesting raga which can be introduced in the South.

Malkali has some resemblance to the Karnatak raga Jayanthashree. In Jayanthashree Sadharana Ga is used. In Malkali Antara Ga is used.

Aroha and avaroha of Malkali are,

स ग$_3$ म$_1$ - प प - ग$_3$ म$_1$ - नि$_2$ ध$_1$ - सं - सं ग$_3$ नि$_2$ सं - सं नि$_2$ ध$_1$ म$_1$ प प - म$_1$ प - ग$_3$ म$_1$ स.

MALAVATI

Hindustani

We owe this raga to Sri Kumar Gandharva. Its jati is Audava-Sampoorna. In aroha Ga and Ni are omitted. Its aroha and avaroha are,

ध़ स रि म - प ध प ग - प ध प ध सं - सं नि ध - नि प - ग ऽ - प ध प म ग रि - स रि म ग रि ग स.

Svaras used are all Suddha svaras of Hindustani. Pakad or Gunjan svara groups are, ध़ स रि रि - स रि म ग रि ग ऽ ऽ - स. Vadi is Ri and Samvadi Dh. Svara group प ध प ग - प ध प with vakra sanchara of Ga produces a peculiar effect in Malavati. This raga is sung during the second prahara of night (9 P.M. to midnight).

Compositions in Malavati are,

Chalare Chala Jare—Ek Tal (Vilambit)—Kumar Gandharva.
Mangala Dina Aj—Tri Tal (Madhya)—Kumar Gandharva.

Raga Arabhi resembles Malavati.

Arabhi—Vakra sanchara प ध प ग - प ध प of Malavati is not found in Arabhi. Avaroha does not end with ग रि ग स (See Arabhi).

Karnatak

There is no Karnatak raga called Malavati. Manavati is a different raga. Karnatak raga Arabhi resembles Malavati in certain sancharas (See Arabhi).

MANORAMA

Hindustani

There is no Hindustani raga called Manorama. Manorama resembles Hindustani raga Asavari. In Asavari, both Ri and Ni are not used in aroha. There is no vakra sanchara in aroha of Asavari. Aroha and avaroha of Asavari are,

स रि॒ म प ध॒ सं — सं नि॒ ध॒ प म ग॒ रि स.

(See Asavari)

Karnatak

Manorama is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Its jati is Shadava-Sampoorna. In aroha Ni is omitted. There is a vakra sanchara in aroha—प ध प सं. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ प सं — सं नि$_2$ ध$_1$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation aroha and avaroha are,

स रि ग॒ म प ध॒ प सं — सं नि॒ ध॒ प म ग॒ रि स.

A composition in Manorama is,

Sarva Jagat Vyapinam (Sanskrit)—Adi Tala
—Muthiah Bhagavatar.

NAḆHKAUNS

Hindustani

(See Vol. III Page 165)

Aroha of this raga consists of Chandrakauns and avaroha of Malakauns and not the reverse arrangement as described in Vol. III.

Karnatak

(See Vol. III Page 166)

NATA BHATIYAR

Hindustani

Nata Bhatiyar is formed by mixing the two ragas Nata and Bhatiyar. It is difficult to fix the aroha and avaroha of this raga. Its Chalan is as under,

ऩि् स रि म ऽ - म प ध ध म प - ग रि् - स स - प ऽ - प म ऽ - ग म ऽ -
रि ऩि् स ऽ स - म ऽ ध सं ऽ - सं रिं नि ध नि - प म - नि् नि् ध प - ध म -
प ग रि् स - ऩि् स - स ऩि् - स रि् म ऽ.

Svaras used are both Komal and Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Vadi is Ma and Samvadi Sa. A composition in Nata Bhatiyar is,

Kunjaname Baite—Ada Choutal (Madhya).

Karnatak

There is no Karnatak raga called Nata Bhatiyar, nor one which resembles this rare Hindustani raga.

NATA KAMBHOJ

Hindustani

Nata Kambhoj belongs to Bilaval That (Dheerasankarabharana). Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha and avaroha are,

ऩि स ग म प - ध नि प - ध नि सं — सं - ध नि् प - ग म रि ऽ स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. There are vakra sancharas in both aroha and avaroha. Vadi is Pa and Samvadi Ri. This raga is sung during the second prahara of night (9 P.M. to Midnight).

Nata Kambhoj has some resemblance to Chayanat. But Tivra Ma is not used in Nata Kambhoj. Svara group रि ग म प of Chayanat is not found in Nata Kambhoj. Svara group ऩि स ग म प is used and is suggestive of Khamaj. Ri is elongated in avaroha in ग म रिऽस. This is a pleasing raga. A composition in Nata Kambhoj is,

Nata Kambhoj Rag (Lakshanageet)—Surphag Tal Para
Ghar Ab Mat Javo—Tri Tal.

Karnatak

There is no Karnatak raga called Nata Kambhoj nor one which resembles this rare Hindustani raga.

NAVARASAKALANIDHI

Hindustani

There is no Hindustani raga called Navarasakalanidhi. Hindustani raga Desh has some resemblance to this rare Karnatak raga. In Desh Tivra Ni is used in aroha (See Desh).

Karnatak

This rare Karnatak raga belongs to the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Audava-Sampoorna with vakra sanchara in aroha. Ga and Dh are not used in aroha. Aroha and avaroha are,

स रि$_2$ म$_1$ प सं नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि म प सं नि॒ सं — सं नि॒ ध प म ग रि स

A composition in Navarasakalanidhi is,

Yemo Daya Radu (Telugu)—Adi Tala—N. S. Ramachandran.

Kedaragaula, and Narayanagaula, are allied to Navarasakalanidhi.

Kedaragaula—No vakra sanchara in aroha (See Kedaragaula).

Narayanagaula—Dh is used in aroha in vakra sanchara. There is vakra sanchara in avaroha (See Narayanagaula).

NAVARAṬNAVILASAMU

Hindustani

There is no Hindustani raga called Navaratnavilasamu. Both the types of this Karnatak raga belonging to Natabhairavi (Asavari) and Kharaharapriya (Kafi) Thats are pleasing.

Karnatak

There are two types of Navaratnavilasamu. One is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That and the other is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That.

Type 1 (Kharaharapriya Janya). Its jati is Audava-Shadava. In aroha Ga and Dh are omitted. In avaroha Pa is not used. Aroha and avaroha are,

स रि$_2$ म$_1$ प नि$_2$ सं — सं नि$_2$ ध$_2$ म$_1$ ग$_2$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि म प नि् सं — सं नि् ध म ग् रि स.

A composition in this type of Navaratnavilasamu is,

Navakshara Manastute (Sanskrit)—Adi Tala

—Muthiah Bhagavatar.

Type 2 (Natabhairavi Janya). Its jati is Shadava-Shadava. Ni is omitted. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha are,

स रि$_2$ ग$_2$ म$_1$ प ध$_1$ प सं — सं ध$_1$ प म$_1$ ग$_2$ म$_1$ रि$_2$ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Suddha Dh. According to Hindustani notation the aroha and avaroha are,

स रि ग् म प ध् प सं — सं ध् प म ग् रि स.

A composition in this type of Navaratnavilasamu is,

Navaratnavilasa Vaibhave (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar,

NIRMALANGI

Hindustani

(See Vol. III Raganidhi)

Karnatak

(See Vol. III Raganidhi and add)

There is an old raga called Nirmalangi which is a janya of the 30th Melakarta Naganandini (ri, gu, ma, dhu, nu). Its jati is Audava-Sampoorna with vakra sanchara in avaroha. Ga and Ni are omitted in aroha. Aroha and avaroha are,

स रि$_2$ म$_1$ प ध$_3$ सं — सं नि$_3$ ध$_3$ नि$_3$ प म$_1$ ग$_3$ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh, and Kakali Ni. According to Hindustani notation aroha and avaroha are,

स रि म प नि॒ सं — सं नि नि॒ नि प म ग रि स.

Komal Ni (नि॒) represents Shatsruti Dh (ध$_3$).

This type of Nirmalangi has no resemblance to Nirmalangi described already. There is no composition available in this old raga.

NINDIYARI

Hindustani

We owe this raga to Sri Kumar Gandharva. Its jati is Sampoorna-Sampoorna. Aroha and avaroha are,

ऩि स - रि ग म॑ प - ध नि सं — सं नि ध प - म ग रि स.

Svaras used are all Suddha svaras of Hindustani and Prati Ma in addition. This raga sounds like Kalyan (Mechakalyani) in aroha and Bilaval (Shankarabharana) in avaroha. Diagnostic svara group or Pakad consists of ध़ ऩि स रि ऽ ऽ - स ऩि स ऽ ऽ - ऩि स ऩि ध़ नि स रि ऽ ऽ - म ग रि ऽ - स ऩि स. While rendering this raga Suddha Ma is more in evidence. Halting on Ri and Ni frequently is characteristic of this raga. Vadi is Ri and Samvadi Dh. Its prakriti is Shanta. It is an evening raga. A composition in Nindiyari is,

Ajare Aja—Tri Tal (Vilambit and Madhya).

—Kumar Gandharva.

Karnatak

There is no Karnatak raga called Nindiyari nor one which resembles this new Hindustani raga. It can be formed by combining Kalyani in aroha and Shankarabharana in avaroha.

NIROSHTA

Hindustani

(See Volume III)

Karnatak

(See Volume III)

Audava-Audava ragas having the same svaras and sanchara krama in both aroha and aroha are of 15 types or patterns. One of these is स रि ग ध नि pattern in which Ma and Pa are the svaras which are omitted. 36 ragas of this pattern are possible from the 72 Melakartas. All of them are Niroshta ragas as the svaras used can be uttered by those who have no lips. Each one of them however has got a name. Name of the Niroshta raga pattern derived from the 29th Melakarta Dheerasankarabharana is Putrika. Sri Muthiah Bhagavatar had also used the name Putrika for the raga in which he composed the Kriti, Raja Raja Radhite. He later on called it as Niroshta as this name has a special significance for this pattern of Audava-Audava ragas. No other composition existed in Karnatak Sangeet in a Niroshta raga.

PULINDIKA

Hindustani

This rare raga belongs to Kafi That (Kharaharapriya). Its jati is Audava-Audava. Ga and Pa are not used. Aroha and avaroha are,

स रि म ध नि् सं — सं नि् ध म रि स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and Komal Ni.

This raga sounds like Bageshree without Ga. Svara group ध म रि reminds us of Sorat of North and Andolika of South. A composition in this very pleasing raga is,

Phaguna Gada Jobanayee—Dhamar Tal—Baiju Bavara.

Karnatak

There is no Karnatak raga called Pulindika. Raga Nagavalli which is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni), which corresponds to Kafi That of Hindustani, has the same aroha and avaroha as Pulindika. Aroha and avaroha of Nagavalli are,

स रि म ध नि् सं — सं नि् ध म रि स.

Nagavalli is a pleasing raga but not popular yet. Guha Manohari is another name for Nagavalli (See Guha Manohari).

Andolika which is a popular Karnatak raga has some remeblance to Pulindika. The avarohas are similar. In aroha Pulindika uses Dh while Andolika uses Pa. Aroha and avaroha of Andolika are,

स रि म प नि् सं — सं नि् ध म रि स (See Andolika).

RAHI

Hindustani

We owe this raga to Sri Kumar Gandharva. Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha are,

स रि म - प म - प ध सं — सं नि ध - प म - प ध प - म ग रि - स नि़् ऽ - स रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Komal Ni is used in the special svara group स नि़् ऽ स रि स at the end of avaroha which is characteristic of this raga. Vadi is Sa and Samvadi Pa. Nyasa svaras are Ri, Ma and Dh. Pakad svara groups are,

स नि़् ऽ ऽ - स रि म ऽ ऽ - ग रि ऽ - स नि़् ऽ ऽ - स रि स.

This is a night raga. A composition in Rahi is,

Ajare Kantha—Tri Tal (Madhya)—Kumar Gandharva.

Hindustani ragas Mand and Arabhi are allied to Rahi, but in these ragas the special sanchara स नि़॒ ऽ स रि with Komal Ni in Mandra is not found (See Mand and Arabhi).

Karnatak

There is no Karnatak raga called Rahi. Karnatak raga Arabhi and Mand which has also become popular in the South resemble Rahi in many sancharas.

RATNABHUSHANI

Hindustani

There is no Hindustani raga called Ratnabhushani. This Audava-Audava raga is an interesting one. It belongs to Bilaval That (Dheersankarabharana). Aroha and avaroha are,

स रि॒ ग म प सं — सं प म ग रि॒ ऽ स.

Karnatak

Ratnabhushani is a rare raga belonging to the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Audava-Audava. Dh and Ni are omitted. Aroha and avaroha are,

स रि$_2$ ग$_3$ म$_1$ प सं—सं प म$_1$ ग$_3$ रि$_2$ ऽ स.

Svaras used are Chatusruti Ri, Antara Ga and Suddha Ma. According to Hindustani notation they are,

स रि॒ ग म प सं — सं प म ग रि॒ ऽ स.

Svara group $\overset{\frown}{\text{सं प}}$ taken in meend sounds beautiful. Ri is elongated in aroha as स ग रि ऽ स. Svara groups स प़ रि॒ ऽ - स ग रि॒ ऽ - म प सं प रिं॒ ऽ - मं गं रिं॒ ऽ सं etc., make this raga attractive.

A composition in Ratnabhushani is,
—Palaya Mam Ratnabhushani (Sanskrit)—Rupaka Tala
—B. Subba Rao.

RISHABHAVILASA

Hindustani

There is no Hindustani raga called Rishabhavilasa. Aroha and avaroha of this rare raga are,

स रि म प ध् सं — सं ध् प म रि ऽ म रि् ऽ स.

Svaras used are both Komal and Tivra Ri, Suddha Ma, and Komal Dh. Komal Ri is used in avaroha only as म रि् ऽ स. Tivra Ri is used in both aroha and avaroha. Ga and Ni are omitted. This is an interesting raga.

Karnatak

Rishabhavilasa is a newly introduced raga. Its Jati is Audava-Audava with vakra sanchara in avaroha. Ga and Ni are not used. Aroha and avaroha are,

स रि$_{2}$ म$_{1}$ प ध$_{1}$ सं — सं ध$_{1}$ प म$_{1}$ रि$_{2}$ म रि$_{1}$ स.

Svaras used are both Suddha and Chatusruti Ri, Suddha Ma and Suddha Dh. Chatusruti Ri is used in both aroha and avaroha. Suddha Ri is used only in avaroha in the vakra sanchara रि म रि् स. Use of both Rishabhas in avaroha gives a special beauty to this raga. Hence perhaps the name given to the raga. Sanchara रि रि रि् रि् स with both varieties of Ri side by side is also used.

According to Hindustani notation the aroha and avaroha are,

स रि म प ध सं — सं ध प म्र रि ऽ - म रि् ऽ स.

This is a pleasing raga and has to gain popularity yet. A composition in Rishabhavilasa is,

Nindeyanu Tumbuve Sundarane (Kanarese opera song) —Chatusra Ek Tala—P. T. Narasimhachar.

RITUVILASA

Hindustani

There is no Hindustani raga called Rituvilasa. This can be included among ragas of Bilaval That (Dheerasankarabharana). Its aroha and avaroha are,

स ग ऽ म प ध नि सं — सं नि ध प म ऽ रि स.

Svaras used are all Suddha svaras of Hindustani. In aroha Ri is omitted. In avaroha Ga is not used.

Karnatak

This newly introduced raga is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu). Its jati is Shadava-Shadava. Ri is not used in aroha. In avaroha Ga is dropped. Aroha and avaroha are,

स ग$_3$ ऽ म$_1$ प ध$_2$ नि$_3$ सं — सं नि$_3$ ध$_2$ प म$_1$ ऽ रि$_2$ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स ग ऽ म प ध नि सं — सं नि ध प म ऽ रि स.

Svaras Ga and Ma are elongated in aroha and avaroha respectively.

A composition in Rituvilasa is,

Rituvilasake Manava (Kanarese opera song)—Adi Tala

P. T. Narasimhachar.

SANJIVINI

Hindustani

There is no Hindustani raga called Sanjivini. This raga can be included among ragas of Khamaj That (Harikambhoji). Aroha and avaroha of Sanjivini are,

स ग ऽ म प ध नि् सं — सं नि् ध प म रि ऽ स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni.

Karnatak

Sanjivini is a newly introduced raga. It belongs to the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni). Jati is Shadava-Shadava. In aroha Ri is omitted. In avaroha Ga is not used. Ga and Ri are elongated in aroha and avaroha respectively. Aroha and avaroha are,

स ग$_3$ ऽ म$_1$ प ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ रि$_2$ ऽ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. A composition in this raga is,

(Kanarese opera song)—P. T. Narasimhachar.

Sanjivini is allied to Rituvilasa.

Rituvilasa—Chatusruti (Tivra Ni) Ni is used (See Rituvilasa).

SHUDDHA KAMOD

Hindustani

Shuddha Kamod belongs to Kalyan That. (Mechakalyani). Its jati is Chatuswari-Audava. In aroha Ga, Ma, and Ni are not used. In avaroha Ni and Ga are not used. Aroha and avaroha of this raga are,

स - रि - प - ध - प - सं ऽ — सं ध - प - म॑ प -
म रि स - ध़ प़ - म़ प़ - ध़ स.

Svaras used are Tivra Ri, Tivra Dh and both Komal and Tivra Ma. Sangati रि प sounds like Kamod. In this raga there are chayas of Malhar and Sarang ragas. This is not a raga known to many musicians. It is a pleasing raga.

Hindustani ragas Shree Kalyan and Kamod are allied to Shuddha Kamod.

Shree Kalyan—Tivra Ma is used in aroha. Komal Ma is not used in this raga (See Shree Kalyan).

Kamod—Ni is used in aroha. Ni and Ga are used in avaroha (See Kamod).

Karnatak

There is no Karnatak raga called Shuddha Kamod nor one which resembles this Hindustani raga.

SHUDDHA KEDAR

Hindustani

When raga Kedara is sung with only Suddha svaras without the use of Tivra Ma and Komal Ni which are used in Kedar then that raga is called Shuddha Kedar. Aroha and avaroha of Shuddha Kedar will be as under.

स - म - मप - धप - निध - सं — सं नि़ ध प - मपधप - म - रि स.

This is an interesting raga although not a popular one. Hindustani raga Kedar resembles Shuddha Kedar.

Kedar—Prati Ma is used - म॑ प ध प - म. Komal Ni is also sometimes used as म॑ प ध नि् ध प (See Kedara).

Karnatak

There is no Karnatak raga called Shuddha Kedar nor one which resembles this Hindustani raga.

SRIMANORANJANI

Hindustani

There is no Hindustani raga called Srimanoranjani. This newly introduced Karnatak raga resembles Hindustani raga Bageshree. In aroha Ri is omitted. Aroha and avaroha of Srimanoranjani are,

स ग् म ध नि् सं — सं नि् ध म ग् रि स.

(See Bageshree).

Karnatak

We owe this raga to Shri N. S. Ramachandran. Aroha of this raga has the svaras of Sardhalangi (Hindola with Chatusruti Dh) and avaroha of Sriranjini. Its jati is Audava-Shadava. In aroha Ri and Pa are not used. In avaroha Pa is omitted.

A composition in Srimanoranjani is,

Inta Bharama (Telugu)—Adi Tala—N. S. Ramachandran.

SUDHA

Hindustani

There is no Hindustani raga called Sudha. Hindustani raga Narayani uses the same svaras as Sudha (See Narayani).

Karnatak

Sudha seems to be only another name for the Karnatak raga Narayani (See Narayani), which is a janya of Melakarta Harikambhoji. Its aroha and avaroha according to Hindustani notation are,

स रि म प ध सं — सं नि् ध प म रि स.

A composition in raga Sudha is,

Sudha Shubha Sarasvati (Kanarese opera song)—Rupaka Tala—P. T. Narasimhachar.

TANDAVAPRIYA

Hindustani

There is no Hindustani raga called Tandavapriya. This rare Karnatak raga can be included among ragas of Poorvi That (Kamavardhini). Its aroha and avaroha are,

स रि॒ ग म॑ प सं — सं प ऽ - म॑ ग रि॒ ऽ स.

Karnatak

Tandavapriya is a janya of the 51st Melakarta Kamavardhini (ra, gu, mi, dha, nu). Its jati is Audava-Audava. Dh and Ni are omitted. Aroha and avaroha are,

स रि$_1$ ग$_3$ म$_2$ प सं — सं प म$_2$ ग$_3$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, and Prati Ma. According to Hindustani notation the aroha and avaroha are,

स रि॒ ग म॑ प सं — सं प म॑ ग रि॒ स.

Svara groups स प़ रि॒ ऽ स - रि॒ ग म॑ प - म॑ प सं ऽ प रिं॒ ऽ - सं प म॑ ग etc., are used frequently. This is not a popular raga. A composition in Tandavapriya is,

Pahi Mam Sadashiva (Sanskrit)—Rupaka Tala

—B. Subba Rao.

VARALI

Hindustani

(See Vol. IV)

Hindustani raga Todi resembles Karnatak raga Varali derived from the 39th Melakarta Jhalavarali (ra, ga, mi, dha, nu) as, in the opinion of some musicologists, Ga of Todi is Atikomal which almost corresponds to Suddha Ga of South. In actual practice however descent is not made down to Atikomal Ga. Only Komal Ga is used. With Komal Ga Hindustani Todi corresponds to the 45th Melakarta Subhapantuvarali (ra, gi, mi, dha, nu) which is also called Varali.

Karnatak

(See Vol. IV)

Strictly speaking Varali should be sung with Suddha Ga in which case it comes under the 39th Melakarta Jhalavarali (ra, ga, mi, dha, nu) and has the following aroha and avaroha.

स ग$_1$ रि$_1$ ग$_1$ म$_2$ प ध$_1$ नि$_3$ सं — सं नि$_3$ ध$_1$ प म$_2$ ग$_1$ रि$_1$ स.

According to Hindustani notation the aroha and avaroha are,

स रि॒ रि रि म॑ प ध॒ नि सं — सं नि ध॒ प म॑ रि रि॒ स.

(In above Tivra Ri (रि) represents Suddha Ga of South).

Many musicians do not use Suddha Ga. Only Sadharana Ga is used thus converting it to a janya of the 45 Melakarta Shubhapantuvarali (ra, gi, mi, dha, nu).

At present Varali and Shubhapantuvarali are not considered to be two different ragas as only the vakra sanchara स ग॒ रि॒ ग॒ in aroha of Varali does not make much difference. Hence Varali stands for Shubhapantuvarli.

Somehow, since long, Kamavardhini (51st Melakarta) is being called Pantuvarali. There is greater justification for calling Shubhapantuvarali as merely Pantuvarali as the prefix Shubha is meant for purposes of Katapayadi Sankhya Scheme. One reason given for not giving currency to the name Kamavardhini is that it suggests base desire.

VASANTI

Hindustani

There is no Hindustani raga called Vasanti. Avaroha sounds like Ahir Bhairav (See Ahir Bhairav). Aroha and avaroha of this rare Karnatak raga are,

स म ध नि॒ सं — सं नि॒ ध प म ग प म रि॒ स.

Karnatak

Vasanti is a newly introduced raga. It belongs to the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Its jati is Svarantara (Chatusvari)-Sampoorna with vakra sanchara in avaroha. In aroha only four svaras are used Ri, Ga and Pa are omitted. Aroha and avaroha of Vasanti are,

स म$_1$ ध$_2$ नि$_2$ सं — सं नि$_2$ ध$_2$ प म$_1$ ग$_3$ प म$_1$ रि$_1$ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh. and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स म ध नि॒ सं — सं नि॒ ध प म ग प म रि॒ स.

A composition in Vasanti is,

Vasanti Madhavi (Kanarese opera song)—Adi Tala

—P. T. Narasimhachar.

VEDANDAGAMANA

Hindustani

(See Vol. IV)

Karnatak

(See Vol. IV)

Note—In "Gayana Siddhanjanamu" Book V by Vidwans T. Singaracharya and T. C. Singaracharya, among Audava ragas of pattern स ग म प नि सं mention is made of Vedandagamana but not Gambhiranata.

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ERRATA

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33	23	नि$_2$ सं	नि$_3$ सं
44	16	स - नि सं	सं - नि सं
47	26	स$_1$ नि̣$_2$ ध̣$_2$	स नि̣$_2$ ध̣$_2$
56	21	Svaras use	Svaras used
101	3	म प नि सं	म॑ प नि सं
101	11	स रि॒ ग ऽ	म॑ रि ग ऽ
103	4	ध रिं ऽ सं . . .	ध॒ रिं ऽ सं . . .
105	32	प म॑ ग॒ रि स	प म॑ ग॒ रि॒ स
110	31	Sampoorna-Sampoorna	Audava-Sampoorna
142	24	Asvari	Asavari
144	30	Shadava-Sampoorna	Shadava-Sampoorna. Ri is omitted in aroha
145	30	sanchara in avaroha	sanchara in avaroha. Ga and Dh are omitted in aroha
170	6	Audava-Shadava	Audava-Audava.
174	28	(Seem Malashree)	(See Malashree)
229	20	Ambika Sarang is not a popular raga	Ambika Sarang is not a popular raga. Compositions in this raga are, Eho Bhavara Tum—Teen Tal (Vilambit) Gavo Ambika Sarang—Teen Tal (Drut)
242		Bhavat Bhairav	Bhavamat Bhairav